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GSCA 2015 Conference in San Francisco

More than 360 people attended the **Giant Screen Cinema Association**'s 2015 annual conference and trade show in San Francisco, CA, Sept. 9–11. The meeting was held at the **Parc 55** hotel downtown, only a few blocks from the **AMC Metreon 16 & IMAX**, which hosted the screenings.

The conference consisted of screenings of ten new films, and presentations on 15 films in production and 29 projects in development. Six professional development sessions dealt with topics such as marketing and theater operations and technical issues such as converting to digital projection and the effects of motion on image resolution.

The association presented its annual awards for achievements in marketing and film production, and a trade show featured 18 exhibitors.

The technical session featured a comprehensive demonstration of the new IMAX laser projection system, which had been installed in the Metreon IMAX theater just days before the conference.

Opened in 1999, the Metreon's IMAX theater boasts the second-largest screen in North America, after the **AMC Loews Lincoln Square 13 & IMAX** in New York City. Originally outfitted with an IMAX 3D GT 15/70 projector, it is the fifth theater to get the IMAX laser system, and it is, for the time being, the only IMAX theater in the world to have both film and digital laser capability. Unfortunately, issues with city permits kept **Imax Corporation** technicians from installing the new IMAX 12-channel sound system in time for the conference, but it was in place shortly after the meeting ended.

On the day after the conference, the **Tech Museum of Innovation** in San Jose, CA (about 50 miles — 85 kilometers — from San Francisco), hosted a Dome Day with screenings of four films, all projected with the theater's IMAX 15/70 film projector. The session also included a demonstration of **Evans & Sutherland**'s **Digistar 5** fulldome projection system and a presentation by veteran director **Greg MacGillivray** on making films for the dome.

Our coverage of the conference, including detailed reports on the Technical Session (including a demo of the IMAX laser system) and Dome Day, will conclude in the December issue of *LF Examiner*.

New films

Of the ten new films screened, only two were projected on 15/70 film; the rest were shown through the IMAX laser system. Five (*marked with an asterisk below*) were screened for the first time at an industry conference, although three of these were not in their finished form. ***Amazing Mighty Micro Monsters 3D*** from **Atlantic**

*(see **GSCA** on page 8)*

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Tales of a First-Timer

A GSCA Newcomer's Experience

by Joey Shanks

All filmmakers want to see their work projected on a large screen in a dark theater, especially if they deal in the visual effects realm as I do. Movies can be a great source of escape and immersion, but as the screen gets smaller, so does the sense of immersion.

I've always made my independent movies with a large screen in mind. Even though my do-it-yourself special-effects channel, Shanks FX, is designed for the Web, I regularly project my episodes on screens of different sizes before I upload them to YouTube. The side of my house works nicely as a 25-foot screen. If a film plays well on a large screen, it will look good on a small screen.

I've always been interested in the giant-screen nature and space films that play at science centers and museums, but I had never focused on the industry behind them. Then **Stephen van Vuuren**, creator of ***In Saturn's Rings***, energized me to go to the next level. Stephen is a fellow North Carolinian who lives close by, and I have been picking his brain for years. For most of that time I was thinking about making a film for the giant screen; I was just fascinated that an independent filmmaker was making a film for a screen seven stories high, doing it all from his

*(see **SHANKS** on page 6)*

Premiering This Month

Wild Africa 3D
Crimson Peak
Spectre
The Hunger Games: Mockingjay Part 2

See page 3.

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It's All Much Clearer Now

Thoughts from the GSCA Conference

by Martin Howe

At last, we're in the future. Finally. Practically speaking, 2015 has brought with it all those technologies that we ever imagined. Self-driving cars, drones, robots, smart watches, information everywhere, virtual reality, augmented reality, even personal flying machines, hover-boards, and wonder materials such as graphene. Almost all within the reach of the public. It's been a long time coming, but we can finally look forward with confidence knowing that technology will not be a barrier to creativity. Now that we're in the future, everything is possible.

And to push that point home, at least for those who live in or circle the giant-screen community, the 2015 **Giant Screen Cinema Association** conference in San Francisco was, to many, the moment when we said a fond farewell to the past and a big hello to the digital future of the giant screen. Yes, we all still enjoy and appreciate the best aspects of film capture and even film projection, but the conference showed us, on a number of levels, that the digital future, the now, is a better place.

Firstly, as the conference unfolded it became clear that the major uncertainties of transitioning to digital — the formats, the costs, the content — are behind us. These factors are now mostly known. And upon removing this veil of doubt comes the clarity of what this giant-screen business is all about. No different, in fact, to what it has always been about: delivering amazing, immersive, and enriching experiences.

Good. It's nice to have this focus back again.

Then, of course, we witnessed **Imax Corporation**'s presentation of its new laser illuminated projection system installed at the **AMC Metreon** theater on a screen 75.6 feet (23 meters) tall and 97.6 feet (29.8 meters) wide. In fact its 4:3 aspect ratio produced an image that was significantly taller than most other screens are wide! This posed the question, Will 4:3 make a comeback? Right now, who knows for sure, but it's nice to have the choice again, isn't it? The image quality stood up very well alongside film in most regards, certainly good enough for the majority of this audience, and almost certainly more than good enough for the paying public. The pickiest among us would like more resolution (to match film) to produce even more clarity, but more of that later; there may be another route than just adding more pixels. One didn't need golden-eyes to determine that more clarity is needed in the 3D glasses, but that will come soon, I expect.

Imax's **Patricia Keighley** and **David Keighley** treated us to a technical insight into the IMAX laser technology and some gorgeous film sequences that made our eyes smile with delight. Thank you both (and all behind the scenes who made it happen.)

Later in the week, the "Technology Trends and the Future of Giant Screen" session was moderated by **Paul Fraser** and yours truly, and featured an expert panel of **Bill Beck (Barco)**, **Michael Daut (Evans & Sutherland)**, **Larry Paul (Christie)**, **Sean Phillips (MacLeod Productions)**, **Glenn Smith (Sky-Skan)** and **Derek Threinen (D3D Cinema)**. The panel provided further clarity and removed the guesswork and fantasies of the near future; simply put we'll be using bright 4K-resolution projectors for the foreseeable future, on flat screens and domes. We'll get even more brightness thanks to laser illumination, and in some cases that will be traded for much better contrast: high dynamic range that will bring even further image clarity to the giant screen. And higher frame rates, too.

The subject of higher frame rates was covered in deep and very analytical detail by **Pierre (Pete) Routhier**, a giant-screen outsider who joined us to share his experience in the world of better pixels. Pete's point simply is that we should focus on presenting better pixels before we concern ourselves too much with adding more pixels. I, too, am convinced of this and so were many who have already ventured down this path. Spatial resolution drops dramatically as soon as the content, or the camera moves. Only by increasing frame rate can the detail of the image be regained. In fact, he clearly demonstrated that 2K (HD) content at 120 fps was much clearer than the same content in 4K at 30 fps. The giant-screen image clarity we seek is hidden in a temporal black hole. Only by speeding things up will we see what we expect to see: giant life-like images with the clarity of real life. Fortunately, the people making the projectors know this. Top-of-the-line 4K projectors already have the ability to run at 120 fps. The future is now.

Bring Back Our Wide Shots (BBOWS) was initiated in 2013 by the feeling that too many images in GS films weren't clear enough on the giant screen. BBOWS reviewed and compared the latest digital cameras with 65mm film capture. This latest revision, ably managed and presented by **Phil Streather** and **Andrew Oran**, also proved that the digital/film

Premiering in October and November

Wild Africa 3D

"Come with us on a spectacular 3D ride across, over, and through the magical realms of the most dramatic continent on earth: Africa. Our guide through this enchanted kingdom is the sorcerer itself: water. Water crafts wild Africa, conjuring up life wherever it journeys, traveling above the plains on seasonal winds, cascading along raging rivers or sheltering coral cities. Audiences will be plunged into fantastic places and meet amazing creatures. On the journey through the magical realms of Africa, we'll discover the fascinating secrets of this enchanted kingdom. How spectacular thermal geysers help turn thousands of flamingos pink and create the perfect conditions for them to breed; why the heat beating down on waterless dunes in the Namib desert forces a lizard to dance; and why it snows on the equator. It's an adventure where you will truly believe the real world is more extraordinary and awe-inspiring than any fiction."

Produced by **BBC Earth** and distributed by **Giant Screen Films**. Directed by **Patrick Morris**, **Neil Nightingale**, and **Mike Slee**, produced by **Neil Nightingale**, **Myles Connolly**, and **Amanda Hill**, photographed by **Mark Deeble** and **Robin Cox**, scored by **Patrick Doyle**. Executive producers: **Deepak Nayar**, **Stuart Ford**, **Marcus Arthur**, **Mike Newell**, **Mike Devlin**, and **Miles Ketley**. Release: Oct. 1.

Crimson Peak

"When her heart is stolen by a seductive stranger, a young woman is swept away to a house atop a mountain of blood-red clay: a place filled with secrets that will haunt her forever. Between desire and darkness, between mystery and madness, lies the truth behind Crimson Peak."

Produced by **Legendary Pictures**, distributed by **Universal Pictures**. Directed by **Guillermo del Toro**, starring **Tom Hiddleston**, **Jessica Chastain**, **Mia Wasikowska**, **and Charlie Hunnam**. 2D. DMR. Release Oct. 16.

Spectre

"A cryptic message from Bond's past sends him on a trail to uncover a sinister organization. While M battles political forces to keep the secret service alive, Bond peels back the layers of deceit to reveal the terrible truth behind Spectre."

Produced by **Eon Production**, distributed by **Columbia Pictures**. Directed **by Sam Mendes**, starring **Daniel Craig**, **Monica Bellucci**, **Léa Seydoux**, **Christoph Waltz**, and **Ralph Fiennes**. 2D. DMR. Release Nov. 6.

The Hunger Games: Mockingjay Part 2

"With the nation of Panem in a full scale war, Katniss confronts President Snow in the final showdown. Teamed with a group of her closest friends – including Gale, Finnick, and Peeta — Katniss goes off on a mission with the unit from District 13 as they risk their lives to stage an assassination attempt on President Snow who has become increasingly obsessed with destroying her. The mortal traps, enemies, and moral choices that await Katniss will challenge her more than any arena she faced in *The Hunger Games*."

Produced and distributed by **Lionsgate**. Directed by **Francis Lawrence**, starring **Jennifer Lawrence**, **Donald Sutherland**, **Liam Hemsworth**, **Josh Hutcherson**, **Elizabeth Banks**, **Julianne Moore**, **Woody Harrelson**, **Philip Seymour Hoffman**, and **Stanley Tucci**. 2D. DMR. Release Nov. 6.

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divide is narrowing. It's very close. And if the digital were shot and presented at 60fps, or even 120fps, I expect it would have won. Just an opinion, you know. Looking forward to seeing that one day. Soon.

Finally, to wrap up the week we were treated to an extensive demonstration of E&S's digital dome '8K' system using an array of Christie's latest and greatest 4K Boxer projectors. Like all '8K' dome systems, it was actually closer to 6.5K resolution. I make the point not to be nit-picky (this time) but to say that no one noticed. No one was counting and the system certainly wasn't in need of more resolution. It was bright, clear, and sharp. It could have done with a little more contrast, but that was a factor of the screen gain, not the capabilities of the projection system. The blends (the overlap areas between the projectors) were practically faultless, not easy to achieve in a dome, and considering that this was a temporary installation, it was an amazing feat, one that should allay any doubts about what can now be achieved in a permanent installation. The system clearly benefited from running at 60fps: content panned smoothly across the vast canvas of the dome without discernible loss of detail. Again, more clarity and another feather in the cap for higher frame rate.

Thanks to the 2015 GSCA conference, it is all much clearer now for the giant screen: a clearer focus for the community, a clearer technology roadmap. And, thanks to higher frame rates, pixels with higher clarity are within reach. The uncertainty that remains is how giant screens will differentiate from other theaters which use the same technologies. Size and subject matter of course, and, I expect, showing amazing vistas of the world around us in stunning clarity by embracing higher frame rates sooner than Hollywood theaters.

Martin Howe, CEO of TEQ4, is a creative 'techie' with a passion for creating realistic and engaging immersive experiences. His deep passion for 'the experience of immersion' is tempered by a pragmatic approach and a thorough understanding of the commercial realities. His ironic sense of humour helps balance his impatience to get things done. He is co-chair of the GSCA technical committee and is standing for re-election to the GSCA board of Directors. He can be reached at martinh@teq4.com

Imax China's IPO raises $248M

Shares of **Imax China** began trading on the Hong Kong Stock Exchange (symbol: 1970) on Oct. 7 with an opening price of $4.00 (HK$31.00). By the end of the day, the price had risen 10% to $4.42, raising $248 million that the **Imax Corporation** subsidiary will use to build out its circuit of IMAX theaters in China. There are currently more than 250 IMAX screens in the country, with another 220 contracted to be built.

The initial offering of 62 million shares represented about 17.4% of the enlarged issued share capital of Imax China. Roughly 30% of the offering was new shares, with selling shareholders, including a wholly owned subsidiary of Imax Corporation, providing the rest. On Oct. 12, the company exercised an option to sell an additional 9.3 million shares, netting a further $103.7 million.

The Chinese subsidiary (which was incorporated in the Cayman Islands) has a market capitalization of about US$1.9 billion, compared to $2.55 billion for Imax Corp.

The IPO is the first by a subsidiary of a Hollywood company — and one of the first by any North American company — to sell shares on the Hong Kong exchange. Although the recent volatility in the Chinese markets may have spooked some investors, Imax CEO **Richard Gelfond** has expressed confidence in several interviews, highlighting the rapid growth of cinemas in the country and the "recession-proof" nature of movies. In an Oct. 8 interview with Bloomberg news service, Gelfond pointed out that China will exceed the U.S. in cinema screens and box office by 2017. Imax China's sales were $43.9 million in the first half of 2015, up 57% from the same period in 2014.

In the same interview, Gelfond added that Imax may consider expanding into virtual reality systems, "if we can find the right kind of investment and we can also find something that can leverage off our brand."

In a separate interview with Bloomberg, Gelfond revealed that the IMAX home theater system aimed at Chinese customers that the company is developing with Chinese electronics firm **TCL Media Technology**, will have a price tag of about $400,000, somewhat more than the $250,000 estimate previously reported (*see Shorts, Summer* 2015), but a far cry from the $1–2 million that the company has charged some wealthy U.S. customers for its IMAX Private Theater system. Gelfond said that a resident of Los Angeles had paid $1.2 million for an IMAX system installed in a home theater with a 60-foot (18-meter) screen. Reportedly, the customer built a separate house to contain the theater.

"The Ribbon" is planned for the site of the IMAX Theatre Sydney.

Hassell Studios

Sydney IMAX property bought

Australia's largest property developer, **Grocon**, has exercised its right to purchase the site on which Sydney's **IMAX Theatre Darling Harbour** is located from the current owner, **Markham Properties**. For the past three years, Grocon and Markham have been partners in a joint venture to develop a futuristic building, dubbed "The Ribbon," on the site, which would have included 50,000 square feet (4,600 square meters) of office space and a re-built IMAX theater. However, the companies have had difficulty in finding a prime tenant that would justify moving forward.

The JV deal has just expired, and by acquiring sole ownership of the site, Grocon is signifying that it still intends to move ahead with those plans. However, it could take years for tenants to be signed and construction to begin. In the mean time, **Mark Bretherton**, CEO of the IMAX theater, says "for now we continue with business as usual, and we are now well advanced in our plans to install the IMAX laser system early in 2016."

The Sydney IMAX Theatre was built in 1996 and boasts the largest cinema screen in the world: 96.5x117.2 feet (29.4x35.7 meters). The theater hosted the 1998 annual conference of the **International Space Theater Consortium**, the predecessor to the **Giant Screen Cinema Association**.

IMAX theater deals in China

In the weeks leading up to the IPO of **Imax China** (*see item above*), the company announced deals with three exhibitors to build more than 20 new IMAX theaters in China. **Better Life Commercial Chain Share Co.**, a developer of commercial properties, will open two IMAX screens in the Hunan province. **Stellar Cinemas** will add five IMAX theaters to bring its total commitment to 16, of which nine are currently operating. And **Omnijoi Cinemas** will add 15 screens to the 16 it has already signed, making it the third-largest IMAX exhibitor in China and the fifth-largest in the world.

There are currently over 250 IMAX theaters operating in China, and about 220 more have been contracted.

Evergreen buildings to be sold

The owner of the building housing the **Evergreen Aviation Space Museum** in

NEWS

McMinnville, OR, has defaulted on a $1.9 million debt to the builder of the museum and the adjacent water park. As a result the museum building and water park are set to be sold at auction on Nov. 30. The **Michael King Smith Foundation** received a writ of execution from the county circuit court in mid-October. According to local press reports, the foundation says it is trying to resolve the issue before the auction.

The museum, which is an independent, non-profit entity, issued a statement saying that "museum management is actively working on solutions to address this situation with the [foundation]. Visitor count at the museum and water park is strong, and the museum is profitable. We will continue to operate as usual and look forward to welcoming our guests."

Indianapolis to go IMAX digital

The **Indiana State Museum** will convert its 19-year-old IMAX theater from a 15/70 GT 3D film projector to first-gen IMAX digital in early 2016. The 404-seat theater currently has a screen 62 feet by 84 feet (19.2 meters by 25.6 meters). The installation of the xenon lamp-based digital system will reduce the image on the screen to about 44 feet (13.5 meters) tall.

The museum hosted the 2009 conference of the **Giant Screen Cinema Association**.

First German 6P laser is Kinoton

Kinoton Digital Solutions has installed the first six-primary (6P) laser-illuminated cinema projection system in Germany, at the **Cinedome** multiplex in Cologne. The theaters newly refurbished Premiere Auditorium also features a **Dolby** Atmos sound system and can seat 705 people.

Using two **Barco** 4K projectors, the system delivers 60,000 lumens to the 72-foot (22-meter) screen. The Atmos sound system has a total amplifier power of 65,000 watts. The theater's first laser presentation will be the new James Bond film, ***Spectre***, opening in Germany on Nov. 5.

IMAX laser installations

As this issue goes to press at the end of October, **Imax Corporation** has installed its new laser-illuminated projection system in nine locations:

Scotiabank Toronto & IMAX, Toronto, Canada
TCL Chinese Theatres, Hollywood, USA
Steven F. Udvar-Hazy Center, Chantilly, USA
Pacific Science Center, Seattle, USA
IMAX Theatre Melbourne, Melbourne, Australia
Empire Leicester Square IMAX, London, UK
Telus World of Science Edmonton, Canada
Cineworld Sheffield & IMAX, Sheffield, UK
VOX Cinemas & IMAX, Dubai, UAE

The company has contracted for a total of 75 laser systems to date.

Jerusalem video distribution deal

Electus International has signed a deal for global distribution rights to **Cosmic Picture** and **Arcane Pictures**' 2013 GS film, ***Jerusalem***, including television, streaming video on demand, and home video rights. **FilmBuff** will distribute the film on all major on-demand platforms, and has negotiated the DVD and Blu-ray release, to be distributed by **MPI Media Group** later this year.

Jerusalem was directed by **Daniel Ferguson** and narrated by **Benedict Cumberbatch**. It will continue to be distributed to GS and conventional theaters by **National Geographic Studios**.

Katz joins Giant Screen Films/D3D

GS veteran **Mark Katz** has joined **Giant Screen Films** and **D3D Cinema** as senior vice president of film distribution and theater development. According to a release, Katz "will be spearheading GSF's worldwide film distribution business and will play a key strategic role in driving D3D's growth into new museums and other venues."

Katz comes to GSF/D3D from **National Geographic Entertainment**, where he became president of distribution in 2006. There he managed the distribution of one of the largest libraries of GS films in the industry, including titles produced by Nat Geo and acquired from other production companies. Before that he was head of distribution for **nWave Pictures** from 1998 to 2005, VP of sales for **Sony Pictures Classics** from 1994 to 1998, and manager of distribution for **Imax Corporation** from 1988 to 1993.

Katz has also served on the board of the **Giant Screen Cinema Association**.

PERSONNEL

Kourakos named Imax SVP

Jessica Kourakos has been named senior vice president for investor relations by **Imax Corporation**, where she will head IR teams in the U.S. and China. She has worked in investor relations and financial analysis for more than 20 years, coming to Imax from CBS Corporation, where she was investor relations VP for five years. Before that she worked at Intuit, Synopsys Inc., and Goldman Sachs. She holds a B.A. degree from Colgate University.

Jessica Kourakos

Vuong elected Euromax VP

Pascal Vuong, of **N3D Land Productions**, has been elected to the position of Production VP of **Euromax**, the European giant-screen association, filling the position vacated by **Julien Bollée**, who left the industry earlier this year. He joins Euromax's executive committee, which consists of president **Laurent Dondey (La Géode)** and Theaters VP **Peter Bak-**

Pascal Vuong

Tales From a First-Time Presenter at the GSCA

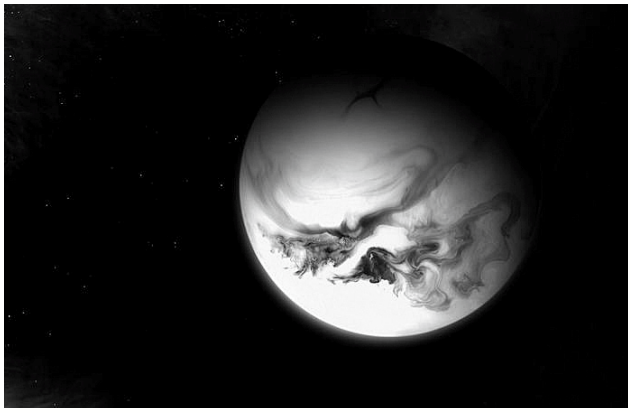
*(from **SHANKS** on page 1)*

basement, and, for the most part, solo!

One of the underlying components of the in-camera visual effects I do is capturing real-world physics in action. From magnetic putty to dry ice bubbles, the things I film are often based on science. I realized that a giant-screen film about DIY physics would be a fresh contribution to the medium. It would deal with outer space and nature, a natural fit for the giant-screen market.

In mid-June, with a baby due in a few weeks, I decided to re-shoot and re-master a number of Shanks FX episodes and make a clip for the Films in Production session at the **Giant Screen Cinema Association** conference in September. The film is ***Creating the Cosmos***, and it will show the direct links between the everyday world and the huge, expansive universe.

Time was not on my side, but this is the kind of challenge that gets me the most excited and energized. Stephen compares the process of making a film to climbing a mountain. He adds, "making a giant-screen film is like climbing Mt. Everest."



A "planet" Shanks created in a Petri dish with milk and food coloring.

Preparing for the conference

The giant-screen world is a small, tight-knit community with its own culture and an old-school way of doing business. I find this interesting because the industry is also on the cutting edge of the newest and best ways of capturing and projecting cinema. YouTube and online streaming are irrelevant; everything is judged on giant 70-foot screens. Any flaws in sound, color, focus, composition, or story are quickly revealed.

The thought of presenting something sub-par was a huge fear. I certainly didn't want my film to come off as amateurish and make a bad first impression. So I had several long conversions with Stephen, asking many questions about past conferences and what kind of films did well and why.

I also went to the GSCA Web site, listening to audio recordings of past technical sessions and getting insight into GS filmmaking theory. An editing trick I learned was to put a small action figure in front of my 28-inch monitor, to constantly remind me of the scale of the screen.

Another great resource was the **Marbles Kids Museum** in Raleigh, NC, which graciously allowed me, on multiple occasions, to come in before the theater opened and watch rough drafts on their IMAX screen. The only way to edit for the giant screen is to see it up on a giant screen. I was able to work on my sound design by observing how the 5.1 sound mix played in such a large venue.

Despite many sleepless nights after our new baby, Hannah, was born, I was able to get a five-minute proof of concept done by the Aug. 15 deadline. I overnighted the 550GB hard drive to **Imax Corporation** in Los Angeles.

My excitement was balanced with concern that the new IMAX laser projection system might reveal flaws I just couldn't see with my 2K editing suite at home.

Fast forward a month and I'm on a plane to San Francisco. A flight delay makes me about two hours late to the scheduled rehearsal. I go straight from the airport to the theater, hoping a projectionist is still there to preview my sequence. I walk into the IMAX theater, stroller bag in hand, to find it totally dark. Then, over a loud speaker, I hear, "OK, that was the sequence from ***Nautilus*** and it is the final clip on this morning's list. Are there any other clips we need to go back to, guys? We are ahead of schedule."

I cautiously make my way toward the center of the dark theater, and trying to yell and whisper at the same time, frantically say, "Can you play *Creating the Cosmos* again?"

"That was supposed to screen 90 minutes ago," replies someone from the sound board in the back.

"Yeah, my flight was delayed. I came directly from the airport." As the house lights come up, I find myself in the middle of the theater, with about 20 or 25 people sitting throughout.

Directly in front of me, in the third row, sits **David Keighley**. In the giant-screen world he is "the guru," the main authority on all things IMAX post-production. He has been with Imax Corporation for some 40 years. Every Hollywood movie that gets an IMAX release goes through David Keighley. He's seen it all: bad, good, and everything in between.

As he looks at me, I hope he can't see my knees buckling. Then he yells to the back, "Can you guys pull up *Creating the Cosmos* for a final sound check?"

As I start to thank him, the lights dim, so I quickly grab a seat in the row in front of him as he looks over the rest of his day's agenda on a clip board. I hear him say, "That's going be two dollars." I whisper back, "How about a co-directing credit?" He chuckles, "Now we're talking."

From what people have told me, Mr. Keighley isn't a guy who cracks too many jokes, especially with someone he has never met before. So maybe my luck is picking up.

My attention turns to the 80-foot screen as the **PBS Digital Studios** and Shanks FX logos appear, and then my Petri-dish planet comes into frame. The planet looks crisp, clear, and, most importantly, *real*. I hear the low-end rumbles of our sound design as the camera slowly pushes in on

Shanks FX

the "planet." The bass power captured with my little Zoom audio recorder seems to rival any summer blockbuster, filling the room without being too overbearing.

All these thoughts are going through my head in the opening moments. I jump out of my seat, and yell, "Oh my God." (Well, I may actually have said, "Oh, fuck, yeah!" I honestly don't remember.)

I quickly bottle my enthusiasm and watch with my fingers crossed, hoping there aren't any elements that I overlooked. Every shot is a minefield of possible flaws that could be exposed if off by just a few pixels. Pixels that I couldn't even see on my 2K monitor back home.

I'm seeing details I'd never seen before, especially with the glass-plate nebulas and stardust-particles composites. My previous least favorite shot becomes my new favorite because of all the hidden detail that is now visible for the first time. There are some minor banding issues with one of the dry-ice bubbles and some of the greens have more noise than desired. But I am relieved and excited as the sequence fades to black and house lights come back up.

The sound seems a bit loud, so I ask Mr. Keighley if he thinks the audio was clipping, especially on the opening narration of **Carl Sagan**.

"We could bring it down a dB, if you want. But this theater will be full of people tomorrow, and that will help with the acoustics. The mix sounds fine to me."

I quickly realize that these kinds of film are expected to pack a punch, so I say, "Okay, let's keep audio the same."

He yells back up to the sound board, "Okay, so we are keeping audio levels to *Creating the Cosmos* as is."

Mr. Keighley looks at his clip board, to see what's next. I quietly thank him, and he casually nods. I quietly exit the theater with luggage in hand.

The big day

Twenty-four hours later I'm back in the theater to present *Creating the Cosmos* to the entire giant-screen film community, along with 14 other films in the "Films in Production" session.

I don't know the order of the presentations, but I'm hoping that *Creating the Cosmos* will play before ***A Beautiful Planet***, the newest space film from **Toni Myers**. Myers is a household name in the industry, and has written, edited, produced, or directed all of the IMAX space films. She wrote ***Destiny in Space***, which will be inducted into the IMAX Hall of Fame later that evening. *A Beautiful Planet* is co-produced by **Disney** and Imax and features footage shot by astronauts aboard the International Space Station.

Joey Shanks

It is easy to tell that *A Beautiful Planet* is going to be the most visually striking film of the conference's 15 films in production. Even my hotel room's key card had an image from the film. The clip does in fact look amazing, with shots of Earth from space never seen before. It is a perfect example of what the IMAX format was created for.

I am both inspired and intimidated by what I am seeing, and hoping I don't follow this film. As the lights come back up, *A Beautiful Planet* receives the loudest applause so far.

Moderator **Patricia Keighley** walks back to podium. "The next film is *Creating the Cosmos*."

Although I'd been nervous all summer, waiting for this moment, a sense of calm comes over me. I just have to smile at the absurdity. I make my way to the podium, look out at the packed theater, and laugh.

"This must be some form of cruel initiation for first-timers, having to follow a Toni Myers film. Thanks for that."

I get a big laugh, including from Ms. Myers herself, sitting in the third row.

I pull out a piece of paper with the bullet points I want to say, but the 12-point font is too small. I can't read the text in the dim light.

I make my pitch and manage to keep it short and simple.

I mentioned that everything they will see was captured in-camera, and that anyone can perform these same experiments with items they have in their kitchen. The goal of this film is to have people coming out of the theater realizing that the cosmos isn't some far-off place that's beyond reach. It's close and personal, and happening right before our eyes.

I step away from the podium and into darkness as our five-minute clip plays. It looks and sounds great, just as it did in rehearsal. And the sound wasn't too loud. Mr. Keighley was right.

The aftermath

Creating the Cosmos was different from every other presentation in terms of content and style. I had two different cuts and decided to use the more experimental version. From a technical standpoint I was proud that I had pulled it off, but concerned that some in the audience might not get it.

The film after mine was ***Carrier***, about life aboard an aircraft carrier, directed by **Stephen Low**, another veteran GS director. His latest film, ***Rocky Mountain Express*** won the GSCA's Best Film award in 2012.

I had been sandwiched between two films with budgets in the millions, with highly accomplished directors at the helm.

The rest of conference went well. I learned many things and met lots of talented people. I even ran into Ms. Myers the next day at Starbucks. She said she

*(see **SHANKS** on page 11)*

The 2015 GSCA Conference in San Francisco

*(from **GSCA** on page 1)*

Productions was billed as a "fine cut" and two others were "rough cuts": ***National Parks Adventure*** from **MacGillivray Freeman Films** and ***Wild Cats 3D*** from **nWave Pictures**. The two complete new films were **Afterglow Studios'** ***Space Next 3D*** and ***Wild Africa 3D*** from **BBC Earth**.

Amazing Mighty Micro Monsters 3D (fc)*..... Atlantic Productions
Jean-Michel Cousteau's Secret Ocean ..... 3D Entertainment
Journey to Space..... K2 Communications
Museum Alive 3D..... Atlantic Productions
National Parks Adventure (rc)*. MacGillivray Freeman
*Space Next 3D**..... BIG & DIgital
*Wild Africa 3D**..... Giant Screen Films
Wild Cats 3D (rc)*..... nWave Pictures
Humpback Whales..... MacGillivray Freeman
Robots..... National Geographic Studios

The complete list of new films, films in production, and films in development starts on page 13.

Industry awards

At the opening reception on Sept. 9, Imax Corporation presented its Maximum Image Awards and the GSCA presented its 2015 Achievement Awards, recognizing excellence in giant-screen filmmaking, marketing, and lifelong learning.

IMAX Maximum Image Awards

Best IMAX Booth, Film: **Science Museum London.**

Best IMAX Booth Digital/Laser: **Sanya Zose Cinema & IMAX**, Sanya, China.

Hall of Fame (tie): ***Pulse: A Stomp Odyssey***, ***Destiny in Space.***

CQO Award: **Toby Winsett**, **Denver Museum of Nature and Science.**

GSCA Awards

Big Shoe Award, selected by GSCA staff to recognize exemplary volunteers: **Christian Fry** and **Mary Nucci.**

Marketing Awards

Big Idea, given for the most original and effective idea of a single marketing campaign. A tie:

Challenger Learning Center, Tallahassee, FL, for its #WhereAreTheWhales social media campaign.

National Geographic Studios, for its outreach to the aviation community to promote ***Living in the Age of Airplanes.***

Best Film Launch by a Theater: **TELUS World of Science, Edmonton, IMAX Theatre** for its launch of ***Journey to the South Pacific 3D.***

Best Marketing Campaign by a Distributor: ***Humpback Whales***, **MacGillivray Freeman Films.**

Best Education Program: **Omniversum**, The Netherlands, for its ***D-Day: Normandy 1944*** education program.

Film Awards

Best Original Score: ***Living in the Age of Airplanes***, **James Horner**, composer.

Best Sound Design: ***Tiny Giants***, sound design by **Kate Hopkins** and **Tim Owens.**

Best Visual Effects: ***Walking with Dinosaurs: Prehistoric Planet***, visual effects by **Will Reichelt**, **Marco Marenghi**, and **Emmanuel Blasset**.

Best Film for Lifelong Learning: *Humpback Whales*, directed by **Greg MacGillivray.**

Best Cinematography: *Humpback Whales*, cinematography by Greg MacGillivray, **Brad Ohlund**, **Howard Hall**, and **Ron Goodman.**

Best Film, Feature Length: ***Interstellar: The IMAX Experience***, directed by **Christopher Nolan.**

Best Film, Short Subject: ***Humpback Whales***, directed by Greg MacGillivray.

MacGillivray Freeman Films' Humpback Whales *won four awards. L to r: Shauna Badheka, Barbara MacGillivray, Chip Bartlett, Lori Rick, Greg MacGillivray, Shaun MacGillivray, Bob Harman, Dona Harman, Meghan MacGillivray Weil, and Mary Jane Dodge.*

Technology Trends panel co-moderator, Paul Fraser.

Technology Trends panel

Paul Fraser of **Blaze Digital Cinema Works** and **Martin Howe** of **TEQ4** co-hosted a panel discussion on Technology Trends and the Future of Giant Screen, intended to help theater operators, producers, and distributors to understand the issues and technologies involved in digital giant-screen projection and production. Many of the questions posed by the moderators were from respondents to a survey that the GSCA had sent to members before the conference.

Howe asked **Larry Paul**, of projector maker **Christie Digital Systems**, what technical factors are the most important for giant-screen digital cinema. Paul replied that "frame rate is really the critical factor...that differentiates the GSCA market from the [conventional] cinema or home experience. Projecting 4K at 120 [fps] really changes the equation." Asked why 2012's ***The Hobbit***, the first feature film to be released in a high-frame-rate (HFR) version, was not received more favorably by the public, director and cinematographer **Sean Phillips** said, "Personally, I find it hard to suspend disbelief in a dramatic presentation when [it's] in high frame rates." But he added that HFR would be more likely to be accepted in non-fiction GS films. Paul pointed out that, just as was discovered in the transition from standard-def TV to HDTV, makeup, lighting, and set design all have to be dramatically improved to cope with the additional information that HFR provides. "If you get it wrong, it looks really fake and terrible."

Barco's **Bill Beck** predicted that as the popularity of laser projection increases, new developments in the technology of the lasers themselves will soon result in more powerful lasers that will allow even brighter projectors. He said that TV manufacturers have already begun adopting other technologies that improve image quality, including 4K resolution, HFR, and enhanced contrast, and that therefore television is "driving cinema, and that's not the way it's supposed to go. Cinema is supposed to drive television." His recommendation to the GS industry is to use laser systems to do what only giant screens can do: "big, immersive, incredible, giant-screen experiences...that people can't get anywhere else. And now, with laser, you'll be able to show it the way you want to show it."

Fraser asked Larry Paul about **Dolby Vision**, the high-brightness, high-dynamic-range (HDR) projection system for which Christie makes the projectors. Paul declined to speak for Dolby, but said that HDR can be another important differentiator for GS theaters, and that Christie can provide HDR systems for the giant screen.

With respect to dome theaters, **Michael Daut** of Evans & Sutherland spoke of a 15/70 theater that had installed an E&S fulldome system intending to show only fulldome transfers of giant-screen films. But once the staff saw the capabilities of the system, they started adding live astronomy shows and other alternative programming that hadn't been possible with a film projector.

Sky-Skan's **Glenn Smith** said that theaters no longer need to be concerned about issues with multi-projector systems: "The tools available today are quite reliable and work quite well — auto alignment, auto gamma — and we have a number of other tricks we use to even everything out." He said that the biggest problem that may confront some dome exhibitors is that DCI-compliant content cannot currently be split across multiple projectors; the encryption system requires it be played through a media block that is tied to a single specific digital projector.

D3D Cinema's **Derek Threinen** briefly described the new dome system his company is developing with Christie: "It will be a doghouse-based, laser-illuminated, single-projector solution, capable of high frame rate, requiring minimal on-site modifications and construction. We'll be scheduling a demonstration for theaters and buyers this fall."

On shooting for the dome, Phillips said that in the film world, making prints optimized for dome theaters added hundreds of thousands of dollars to the budget. "Digital eliminates most of those costs and cuts [a dome version] down to only an incremental cost. It's absolutely revolutionary, and allows us to most ideally fit each film to the different venues it's going to play in."

*(see **GSCA** on page 10)*

Barco's Bill Beck and Christie's Larry Paul.

*(from **GSCA** on page 9)*

He pointed out that cameras are advancing quickly, with five new 8K cameras about to be introduced, many with extremely low-light capability. But even these cameras may not be sufficient to capture the most challenging giant-screen wide shots. Nevertheless, he said it is possible, by using multiple inexpensive 4K cameras and stitching their images together, to meet or exceed the quality of film. "It's not pleasant; sometimes it's difficult and painful, but that's always what we've expected in working for the giant screen. The future is looking quite good."

Barco's Beck said that although some system suppliers (such as Imax) are using screen shakers to reduce laser speckle in their systems, the best way is to remove it inside the projector. He said that screen manufacturers will probably soon start introducing screen surfaces that mitigate speckling. He added that government agencies in Europe and Japan have already modified their regulations to allow laser-illuminated projectors to be treated the same as conventional projectors, and that the U.S. is expected to do the same "in six to nine months."

On the subject of aspect ratio, Howe asked whether the 4:3 ratio which characterized the 15/70 film frame (and which the new IMAX laser system can project via a vertical anamorphic stretch) will make a resurgence of digital flat screens. Phillips said that 4:3 is "one of the essential identities of the giant-screen experience," and dismissed the idea of using wider ratios for GS films. But he added, "It doesn't mean that a great film can't play through those problems. I was impressed with *Tiny Giants*, which wasn't really shot for the giant screen, but it was such a wonderful story that I still enjoyed it."

Threinen disagreed, saying that the systems they install use the native 1.9:1 ratio of all DCI-compliant digital projectors. He said that audience research by D3D's clients indicates that viewers "are not even aware there is a different aspect ratio after the switch" from 15/70 to digital. He added that as film is used less for image capture, GS production and exhibition will become "a wide-screen world," and that 4:3 will not make a resurgence.

E&S's Daut pointed out that dome theaters need material shot in taller ratios, ideally 1:1. "Using [widescreen] source material makes it very hard to take advantage of the magic of what the dome can offer. [Shooting in] a 4:3 aspect ratio allows you to distribute to a wider audience."

Sky-Skan's Glenn Smith.

Beck asked, "What can you people do that nobody else can do? It's 4:3. Don't go wide; going wide is what everybody else is doing."

Asked when 8K projectors would be available, Beck said that although 8K projector chips might become available in the near future, "it will be a very long time before you see an 8K single projector that will [project] more than 20,000 lumens." He explained that the DLP chips at the heart of digital projectors are semiconductor devices that can't be economically produced in the small numbers that the GS industry would need.

Paul agreed, "There will be some. I don't think it's going to be a mainstream trend anytime soon." For GS theaters, "It's not all about a single, monolithic projector, it's really all about how systems are pulled together." He said that higher frame rates would have a bigger impact than the static resolution of the imaging chip.

Daut added that HFR is particularly important in astronomy shows. "If you start moving a starfield too fast, stars turn into lines or you get multiple stars.

Asked about possible future direct view displays on the scale of giant screens, Smith pointed out that displays like flat panel TVs would be impractical because they aren't acoustically transparent like cinema and dome screens, so the sound would have to come from outside the image instead of through it. Beck offered the somewhat more optimistic view that direct-emission LED displays, like billboards, but with very fine pixel spacing might be "perfectly fine for cinema," with the advantage of efficiency: "it's only sucking juice when the pixels are lit up, and 90% of the time they're not." The only problem is that the LEDs degrade at different rates. "It looks great on the first day, but six months later it falls apart." He predicted that overcoming that problem could take between five and ten years.

Next meeting

The GSCA's next gathering will be the **2016 Film Expo and Filmmakers' Symposium**, to be held, as last year, in Los Angeles at the **AMC Universal CityWalk IMAX Theatre** and the **Hilton Universal City**, March 7–9. By that time, the IMAX 15/70 3D GT film projector in the theater will have been replaced by an IMAX laser system, making it the first GS industry meeting ever not to include 15/70 film projection.

The dates and location of the 2016 fall conference are expected to be announced in November.

Acknowledgements

The following people contributed to the success of the conference in San Francisco. Of particular note are the efforts of the technicians from Imax Corporation who installed the new IMAX laser system and

integrated it into the Metreon theater's booth, together with the existing 15/70 GT 3D projector. The fact that the new IMAX 12-channel sound system couldn't be installed before the conference increased the complexity of the installation, since the laser projector had to be integrated with the existing six-channel system, a configuration not anticipated when the laser system was developed. Imax staffers told *LFX* that it was the most complicated and difficult setup the company has ever done for a conference. Despite those challenges, all presentations in the theater came off flawlessly, with no technical difficulties.

GSCA staff: **Tammy Seldon, Kelly Germain, Eileen Pheiffer**.

GSCA volunteers: **Jenn Bentz, John Lewis, Mary Nucci, Araceli Ripper, David Ripper, Cherie Rivers, Cheryl Stalans, Dick Vaughan, Alvis Wales**.

AMC Metreon IMAX: **Lennell Davis, Mike Tieger**.

Imax Corporation: **Joe Alaniz, David Keighley, Patricia Keighley, Terry Lee, Richard Mohabir, Christian Straub, Dave Threndyle, Kylie Welker**.

Evans & Sutherland: **Mike Bass, Bryce Buchanan, Michael Daut, Dennis Elkins, Kirk Johnson, Ryan Kolar, Jill LeClair, Bruce Lyman**.

Tech Museum: **Andy Abad, Peter Adams, John Angle, Bill Bailor, Alan Bauer, Michelle Duncan, Serena Flores, Hector Esquivel, Elizabeth Pereia, Rob Ravizza,**

*(from **SHANKS** on page 7)*

had been looking for me because she wanted to get me linked up with an astronaut and scientist who performs the same kinds of experiment I do, but in microgravity. A sequence of *Creating the Cosmos* deals with fluid dynamics in microgravity; it can't be done in my studio-shed. So having a contact like this could be a game changer for the film.

The other feedback I got was mostly positive. What people were most impressed by was the idea of showing real-world science and inspiring people to experiment at home. There were other suggestions too: several wanted less of me in the film; others said I revealed the "magic trick" too soon.

I fully understand that critique, but at least they said it was "magic."

The next step

Many new filmmakers come to these conferences to present their films and never come back. Giant-screen cinema is such an exotic form of movie-making that it's impossible to get a handle on it quickly. The only way to become proficient is to get to know the people in the industry and seek out their advice and criticism. I have to accept that my film, and its concept, can be improved.

On the plane ride home, I came up with the idea of the kitchen becoming the setting for the story, and things in the kitchen magically coming to life. In the new *Creating the Cosmos*, ingredients needed for an experiment will become characters. The milk, dry ice, food coloring, and hand soap all tell the story.

So now I'm back at my home base, enjoying my first few months of fatherhood with little Hannah Shanks. And trying to fine-tune the story of *Creating the Cosmos*.

Will Joey Shanks get called up to the big leagues?

Who knows?

But just getting this chance was a thrilling experience, and only fuels the fire for more.

My thanks to PBS Digital Studios for giving me the opportunity to chase my giant-screen dream.

This article was adapted from a longer blog post, available at www.CreatingTheCosmos.com. It is used here by permission.

Joey Shanks is a filmmaker based in North Carolina and creator of the award-winning Web series Shanks FX, *which has been featured in* The Hollywood Reporter, USA Today, *and* Gizmodo*. His stop-motion film* Wiggle Room *(2012) won multiple film festivals and was a finalist for an Academy Award nomination for Best Animated Short. He can be reached at joeschenkenberg@gmail.com.*

Worldwide GS and IMAX Theaters

As of Nov. 1, 2015

Note: To avoid double counting, theaters with digital and 15/70 systems are shown as 15/70 only.

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Format and Operator Type

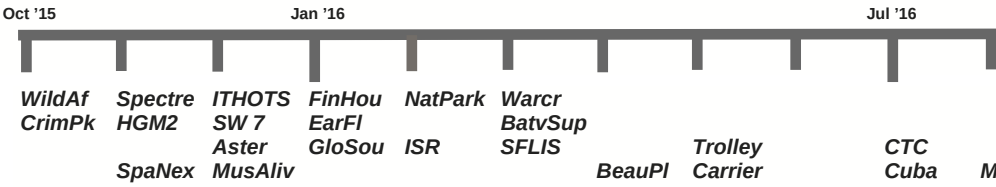
		C	CM	CT	I	Total
Africa	D		6			6
	8/70				1	
	10/70				1	1
	15/70					
	Total		**6**		**2**	**8**
Asia/Pac	D	1	274	1	23	298
	8/70	1			8	9
	10/70				7	7
	15/70	1	5	1	26	33
	Total	**3**	**279**	**2**	**64**	**347**
Europe	D	2	112	2	4	120
	8/70	1		1	4	6
	15/70	5	2	5	8	20
	Total	**8**	**114**	**8**	**16**	**146**
Middle East	D		12			12
	8/70					
	15/70				2	2
	Total		**12**		**2**	**14**
North America	D	5	330	1	45	381
	8/70	3			9	12
	15/70	7	39		61	107
	Total	**15**	**369**	**1**	**115**	**500**
South America	D	1	20		1	22
	8/70				1	1
	15/70	1				1
	Total	**2**	**20**		**2**	**24**
World	D	8	754	4	73	839
	8/70	5		1	23	29
	10/70				8	8
	15/70	14	46	6	97	163
	Total	**27**	**800**	**11**	**201**	**1,039**

By 2D / 3D

	2D	3D	Total
Africa	2	6	8
Asia/Pac	51	296	347
Europe	18	128	146
ME	1	13	14
NA	68	432	500
SA	1	23	24
Total	141	898	1,039

By Screen

	Dome	Flat	Comb	Total
Africa	2	6		8
Asia/Pac	46	301		347
Europe	13	133		146
ME	1	13		14
NA	47	451	2	500
SA	2	22		24
Total	111	926	2	1,039



All films are 3D unless noted, underlined titles are 2D
* New listing.
Updated information is printed in **bold**.
Unless noted, all films run about 40 minutes.
Some titles with limited release territories are not listed.

In the Heart of the Sea
Warner Bros. Pictures; distributor: Warner Bros.; director: Ron Howard. Cast: Chris Hemsworth, Cillian Murphy, Charlotte Riley, Ben Whishaw, Brendan Gleeson, Benjamin Walker. 2D. Release: Dec. 11.

Star Wars: Episode VII
LucasFilm Ltd; distributor: Walt Disney Pictures; director: J.J. Abrams. Cast: Harrison Ford, Carrie Fisher, Mark Hamill, Andy Serkis, Oscar Isaac, Peter Mayhew, Max von Sydow. Release: Dec. 18. DMR.
– Filmed in part with IMAX cameras.

Space Next 3D
Afterglow Studios; distributor: BIG & Digital; director, producer: Luke Ployhar; script: Scott Pearson. Release: winter.

Asteroid: Mission Extreme
National Geographic Studios; distributor: National Geographic Studios; director, producer: Annette Sotheran-Barnett; script: Annette Sotheran-Barnett, Mose Richards; executive producer: Brooke Runnette, Steven T. Savage. Release: October (fulldome), early 2016 (flatscreen).
– Fulldome version complete; post-production on GS edition continues.

Museum Alive 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: Daniel M. Smith; producer: Anthony Geffen; script: David Attenborough, Mike Davis; DP: Tim Cragg, Chris Parks; score: Ilan Eshker. Cast: David Attenborough. Release: 2015.

The Finest Hours
Walt Disney Pictures; distributor: Walt Disney Pictures; director: Craig Gillespie. Cast: Chris Pine, Eric Bana, Ben Foster, Graham McTavish, Rachel Brosnahan, Kyle Gallner, Casey Affleck. Release: Jan. 29, 2016. DMR.

Earthflight 3D
BBC Earth; distributor: Giant Screen Films; director, producer: John Downer; executive producers: John Downer, Neil Nightingale. Release: January 2016.
– In post-production.

Global Soundscapes: Mission to Record the Earth (wt, formerly *Just Listen*)
Foxfire Interactive, Masters Digital; digital distributor: Foxfire Interactive; producers, writers: Brad Lisle, Tim Archer; DPs: Marcus Lehman, Sean White; executive producer: Brad Lisle. 2D. Release: January 2016.
– Principal photography is complete.
– Post production is under way.

In Saturn's Rings
SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: early 2016.
– Sound mix and musical score are continuing.

National Parks Adventure
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Tim Cahill, Stephen Judson; score: Steve Wood, ***Bruce Springsteen, Brandi Carlile, Jeff Buckley, Andy Grammer, Jason Mraz, The Lumineers****. Release: Feb. 12, 2016.*

Warcraft
Universal Pictures; distributor: Universal Pictures; director: Duncan Jones. Cast: Dominic Cooper, Travis Fimmel, Paula Patton, Ben Foster, Toby Kebbell. Release: March 11, 2016. DMR.

Batman v. Superman: Dawn of Justice
Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Ben Affleck, Henry Cavill, Amy Adams, Jason Momoa, Gal Gadot, Jesse Eisenberg, Diane Lane, Jeremy Irons, Holly Hunter, Laurence Fishburne. 2D. Release: March 25, 2016. DMR.
– Filmed in part with IMAX cameras.

The Search for Life in Space (formerly *Life in Space*)
December Media; distributor: MacGillivray Freeman Films; director Steve Westh; producer: Stephen Amezdroz; script: Alex Low; executive producer: Tony Wright. Release: March 2016.

A Beautiful Planet
Imax Corporation; distributor: Imax Corporation; director/producer: Toni Myers; DP: James Neihouse. Release: spring 2016.
– October: Principal photography wrapped.

The Trolley (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia . 2D Release: spring 2016.
– Filmed in Geneva, Lyon, Montpellier, Marseille, Nice, Milan, Toronto, and Hong Kong in 2013 and 2014.

Carrier (wt)
K2 Communications, Giant Screen Films; distributor: K2 Communications; director: Stephen Low; producer: Mark Krenzien. Release: 24-min. version: late spring 2016; 40-min. version: early 2017.
– July: Shot aerials of flight operations aboard USS Ronald Reagan.

Creating the Cosmos
PBS Digital Studios, Joey Shanks Productions; distributor: tba; director: Joey Shanks; producer: Sean Huffman; DP: Joey Shanks; script: Tommy Wrenn; score: Big Fok. 2D. Release: summer 2016.
– September: filmed with the Phantom high-speed camera to observe the inner world of a collapsing bubble caused by cavitation.

Cuba
Golden Gate 3D; distributor: tba. Release: summer 2016.

Mysteries of Ancient China *
Captures one of the great archaeological events in modern times, telling the story of ancient China, the First Emperor, and the foundation of the China we know today.
Giant Screen Films, Top Production China; distributor: Giant Screen Films; director: Keith Melton; producers: Don Kempf, Andy Wood; DP: Reed Smoot; script: Mose Richards. Release: summer 2016.
– October, November: Principal photography in China.
– November: Editing begins.

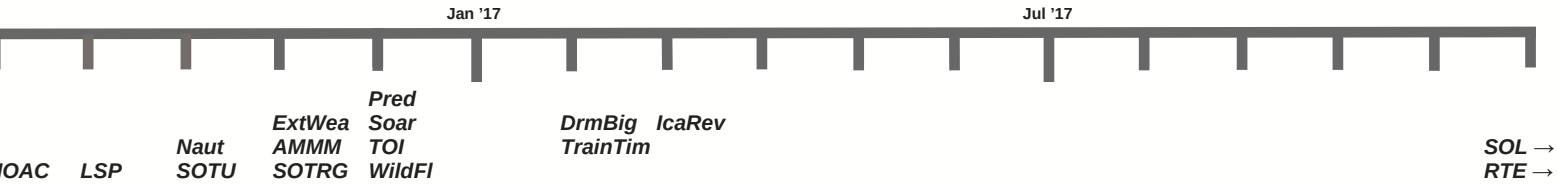
Lightspeed Pioneers
No Final Frontier Productions, Mind's Eye Creative, Wonder Mill Cosmos; distributor: BIG & Digital (flat-screen), Evans & Sutherland (fulldome); director, producer, writer: Lee Fanning. 2D. Release: Fall 2016.

Nautilus 3D - An Ocean Odyssey
Afterglow Studios; distributor: tba; director, producer: Luke Ployhar; script: Luke Ployhar, Scott Pearson. Release: fall 2016.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. Release: fall 2016.

Extreme Weather
National Geographic Studios; distributor: National Geographic Studios; director, producer: Sean Casey; script: Mose Richards; executive producer: Brooke Runnette. Release: late 2016.

Amazing Mighty Micro Monsters (wt)
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; producer: Anthony Geffen. Release: 2016.
– Post-production is under way.



Secrets of the Royal Garden
Atlantic Productions; distributor: tba; director: Martin Williams; producer: Anthony Geffen; script: David Attenborough; DP: Tim Cragg; score: Joel Douek; executive producer: Anthony Geffen. Shot in 4K. Cast: David Attenborough. Release: 2016.

Predators
BBC Earth, Silverback Productions; distributor: BBC Earth, Giant Screen Films; director, producer, writer: Alastair Fothergill; DP: Jamie McPherson; executive producer: Neil Nightingale. Release: December 2016.
- Principal photography is complete.
- Post-production is under way.

Soar
RPG Productions, Soaring the West, Inc.; distributor: tba; director: Matthew Murray; script: Matthew Murray, Mike Abernathy; executive producers: Rick Gordon, Matthew Murray, Mike Abernathy 2D. Release: tba.

Threads of India
CMI Productions; distributor: Cross Media International. 2D. Release: 2016.

Wild Flight 3D
Colossus Productions, Atlantic Productions; distributor: Atlantic Productions; director: David Lee; producer: Anthony Geffen; writer: David Attenborough; DPs: Paul Williams, Peter Parks, Chris Parks; executive producer: Anthony Geffen. Release: 2016.
- Principal photography is complete. Post-production is under way.

Dream Big: Engineering Wonders of the World (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Stephen Judson; producer: Shaun MacGillivray; DPs: Brad Ohlund, Greg MacGillivray, Ron Goodman; script: Stephen Judson; score: Steve Wood. Release: February 2017.

Train Time (wt)
Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiglia. 2D. Release: February 2017.
- July: Filmed aerials of trains in California, Oregon, and Washington with SpaceCam.

Icarus' Revenge (formerly *Solar Impulse 3D)*
N3D Land Films; distributor: tba; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; score: Franck Marchal; executive producers: Catherine Vuong, Pascal Vuong, Sylvain Grain. Cast: Bertran Piccard, André Borschberg. ***Release: March 2017.***
- July: the Solar Impulse aircraft flew from Japan to Hawaii, but suffered damage to its batteries.
- **March 2016: Filming in Hawaii.**
- April 2016: The flight around the world is expected to continue.

Sea of Love
Achtel Pty. Ltd.; distributor: tba; director: Pawel Achtel; producers: Pawel Achtel, Paul Willey; DPs: Pawel Achtel, Yifan Wang; script: Jan Aldenhoven, Yunan Cao; executive producers: Buting Yang, Yan Zhao. ***Release: late 2017.***
- November: Shooting on Great Barrier Reef and Far North Coral Sea.

Return to Everest
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Cast: Jamling Norgay, Araceli Segarra. Release: May 2018.

Director Sean Casey (left) preparing to shoot a gathering tornado for Extreme Weather.

National Geographic Studios

New Films at the 2015 GSCA Conference

Amazing Mighty Micro Monsters 3D

Atlantic Productions
Release Date: 2016
Format: 3D
Length: 40 min.

Super powers exist. Right here on Earth. Beneath our feet. Beetles that shoot chemical fire and lift enormous weights; scorpions that glow in the dark with astonishing crushing powers; and spiders that can make themselves virtually invisible and hypnotize their prey; even a bug that can transform itself into another creature entirely. In this 3D giant-screen adventure, we shrink down and step into the hidden world of the super-powered bugs. Prepare to be amazed.

Humpback Whales

MacGillivray Freeman Films, Inc.
Release Date: 2/13/2015
Format: 3D
Length: 40 min.

Narrated by two-time Golden Globe nominee Ewan McGregor, *Humpback Whales* is an extraordinary journey into the mysterious world of one of nature's most awe-inspiring marine mammals. Set in the spectacular waters of Alaska and Hawaii and the remote islands of Tonga, this ocean adventure offers audiences an up-close look at how these whales communicate, sing, feed, play, and take care of their young. Captured here for the first time with IMAX 3D cameras, humpbacks were nearly driven to extinction 50 years ago, but today are making a slow but remarkable recovery. Join a team of researchers as they unlock the secrets of the humpback and find out why humpbacks are the most acrobatic of all whales, why they sing their haunting songs, and why these intelligent, 55-foot, 50-ton animals migrate up to 10,000 miles round-trip every year.

Jean-Michel Cousteau's Secret Ocean

3D Entertainment Films Ltd.
Release Date: 3/31/2015
Format: 3D
Length: 40 min.

Narrated by renowned oceanographer Dr. Sylvia Earle, *Jean-Michel Cousteau's Secret Ocean* brings to large-format screens a breakthrough look at a secret world within the ocean that is perhaps the biggest story of all: that the smallest life in the sea is the mightiest force on which we all depend. Alongside marine biologist Holly Lohuis, Jean-Michel Cousteau invites audiences to dive into this whole new world that will leave them in awe of the beauty and diversity of the oceans — the source of all life on our planet — and inspire an even stronger desire to protect what they have either seen for the first time or perhaps re-discovered along the journey.

Journey to Space

Giant Screen Films
Release Date: 2/28/2015
Format: 3D
Length: 40 min.

In the past half century, humans have punched through the stratosphere, walked on the moon, and lived continuously in orbit. In the coming decades, our unquenchable curiosity will take our species beyond the cradle of Earth to touch the face of another world. Strap in for the next giant leap. Next stop...Mars!

Museum Alive 3D

Atlantic Productions
Release Date: 2015
Format: 3D
Length: 40 min.

The fantasy that drives sleepovers and fires the imagination of every museum visitor sits at the very heart of *Museum Alive 3D*: what if the exhibits came to life? In this dramatic, informative, and captivating film, audiences follow one lucky visitor who stays in the museum after dark and sees some of the most fascinating, extinct, prehistoric creatures rise again. Dinosaurs, a sabre-tooth cat, giant birds, and monster reptiles escape their display cases, shake off the dust, and explore the museum, by means of stunning special effects. And far from being just fantasy, everything in *Museum Alive 3D* is firmly rooted in the latest science, through a unique collaboration between leading paleontologists and award-winning computer animators. Audiences will be treated to a thrilling, spectacular film that both educates and entertains — because as the lights go down, the past comes roaring back to life!

National Parks Adventure

MacGillivray Freeman Films, Inc.
Release Date: 2/12/2016
Format: 3D
Length: 40 min.

National Parks Adventure is an immersive giant-screen experience that takes audiences on the ultimate off-trail adventure into the pristine wilderness of America's great outdoors. Spectacularly wild and iconic places like Yosemite, Yellowstone, the Everglades, the Redwoods, Canyonlands, and more are illuminated as never before with IMAX 3D camera imagery. Audiences will drop into the adventure with world-class mountaineer Conrad Anker as he mountain bikes, ice climbs, and river rafts his way through the nation's mountains and canyons, then travel back in time to America's most famous camping trip where president Theodore Roosevelt and renowned conservationist John Muir imagined a vast National Parks system that would preserve these national treasures forever. Released to coincide with the 100th Anniversary of the U.S. National Parks, *National Parks Adventure* reveals a tapestry of natural wonders that will inspire the adventurer in us all.

Robots

National Geographic Studios
Release Date: 6/5/2015
Format: 3D
Length: 40 min.

Humans do amazing things all the time, without even thinking. It takes 34 muscles to move your fingers and thumb and more than 80 billion neurons to think. Humans use 300 muscles just to stand still! Imagine trying to build a machine that can move like a human, think like a human, or simply stand still like a human. *Robots 3D* will explore building state-of-the-art humanoids, and witness the trials and tribulations of their builders. You'll meet the leading humanoids of today, many of which are already performing previously unimaginable tasks such as walking, talking, and thinking. *Robots 3D* will introduce you to future challenges and the real-world needs for robots, in a way only the giant screen can!

Space Next 3D

Afterglow Studios
Release Date: 2015
Format: 3D
Length: 40 min.

Space Next takes us on a journey of mankind's pursuit to reach the stars, beginning with the earliest dreams that sparked the imagination to build machines to take us into flight. The impact of war on the development of technology and the space race inspired generations and the inventions that have changed the world forever. But now the end of NASA's shuttle program leaves the question of what's to come. *Space Next* looks to inspire a new generation to once again look to the stars, and to reveal the possibilities of what's to come as not just national space programs develop new technologies but as private organizations look to reach to the stars as well.

Wild Africa 3D

BBC Earth
Release Date: dsf
Format: 3D
Length: 40 min.

Come with us on a spectacular 3D ride across, over, and through the magical realms of the most dramatic continent on earth: Africa. Our guide through this enchanted kingdom is the sorcerer itself: water. Water crafts wild Africa, conjuring up life wherever it journeys, traveling above the plains on seasonal winds, cascading along raging rivers or sheltering coral cities. Audiences will be plunged into fantastic places and meet amazing creatures. On the journey through the magical realms of Africa, we'll discover the fascinating secrets of this enchanted kingdom. How spectacular thermal geysers help turn thousands of flamingos pink and create the perfect conditions for them to breed; why the heat beating down on waterless dunes in the Namib desert forces a lizard to dance; and why it snows on the equator. It's an adventure where you will truly believe the real world is more extraordinary and awe-inspiring than any fiction.

Wild Cats 3D

nWave Pictures
Release Date: 10/31/2015
Format: 3D
Length: 40 min.

Wild Cats 3D takes us closer than we ever dreamed possible to the magnificent lions, cheetahs, and leopards of southern Africa. On a trek through the desert dunes of Namibia and the spectacular landscapes of the Okavango Delta and Victoria Falls, Kevin Richardson shares his love of big cats and their extraordinary world.

Films in Production

A Beautiful Planet

Imax Corporation
Release Date: 4/29/2016
Format: 3D
Length: 40 min.

Toni Myers' upcoming 3D film will use IMAX's extremely high-resolution photography and videography to offer breathtaking, illuminating views of our home planet from space, exploring the astonishing changes that have occurred on Earth in just the past several decades. Made in cooperation with the National Aeronautics and Space Administration (NASA), the film will explore mankind's future on and off the planet, increasing our understanding of the solar system, while also traveling light-years to other star systems to ponder the possibilities of "Goldilocks," an Earth-like planet.

Carrier

K2 Communications
Release Date: 7/31/2016
Format: 3D
Length: 40 min.

Carrier immerses audiences in breathtaking air and sea operations aboard a modern Nimitz-class nuclear powered carrier, and tracks the experiences of the young pilot of an F-18 Super Hornet and other crew members engaged in the carrier's mission. Set against the stunning panorama of a large multi-national naval exercise, the film reveals the remarkable inner workings of this giant ship, and the special skills required by its crew. We learn there is no more demanding nor dangerous piloting skill than landing on a carrier at sea, and track the arduous training required by our young pilot as he masters the deck landing with the sophisticated new Super Hornet. The ship is an an engineering marvel, and together with viscerally thrilling aerial, ground, and at-sea visuals, audiences will gain a keen appreciation for this massive city at sea.

Creating the Cosmos

Joey Shanks Productions
Release Date: 7/31/2016
Format: 2D
Length: 40 min.

Organic matter is found in every corner of our universe. The patterns of nature that govern Earth also govern the cosmos. Learn about the science of the cosmos through experiments done with simple household items that will dazzle the eye and illuminate the mind for kids young and old alike. The film will rely heavily on "in-camera" cosmic effects, enchanting the audience with the visual science of soap bubbles, magnetic putty, dry ice, and reactions in milk, inspiring a new generation of scientists and adventurers to explore the cosmos that exists right under their noses.

Cuba

Golden Gate 3D
Release Date: 7/31/2016
Format: 3D
Length: 42 min.

Cuba tells the powerful story of a land preserved in time, a country poised on the cusp of dramatic change. The vibrant culture, meticulously maintained colonial architecture, and pristine ecosystems all provide a profound window to the past. *Cuba* will transport audiences across breathtaking island landscapes, taking them from groundbreaking scientific exploration beneath the Caribbean Sea to streets filled with music and dance in the heart of Havana. Through the eyes of Cuban artists, historians, and scientists, audiences will have a rare chance to see this amazing country at a pivotal time in its history. Filmed for the first time in 3D and exclusively for the giant screen, the film will reveal why Cuba continues to stir the imagination of the world.

Earthflight 3D

BBC Earth
Release Date: 1/31/2016
Format: 3D
Length: 40 min.

Earthflight is a totally immersive experience, taking the audience on an incredible flight across the world on the wings of birds. Revolutionary aerial techniques and state-of-the-art 3D cameras deliver the reality of flying right alongside the birds as we join a variety of different species on their seasonal journeys. As we fly with the birds on their migrations, they take us to some of the greatest sights and animal events on earth. Great white sharks spectacularly leap so close you could touch them, snow geese dash through Monument Valley and New York City with wing tips coming right out of the screen, and vultures soar miles above the earth then dive down to huge wildebeest herds below. It's a thrilling experience as the audience is plunged into the center of the flock. *Earthflight* travels deeper into the action than ever before.

Extreme Weather

National Geographic Studios
Release Date: 2016
Format: 3D
Length: 40 min.

Extreme Weather comes to us from famed storm chaser Sean Casey. This dramatic and exciting film will take us inside hurricanes, lightning and tornadoes, drought and floods. We will see lightning move in a slow -motion dance and travel on a groundbreaking mission to record the first vertical scans of a tornado. We will be going inside an extraordinary wind-generating lab that can create winds up to 190 mph and maintain those winds for 12 hours to replicate the exact conditions of a hurricane. *Extreme Weather* will examine these forces of nature so we can better understand them and prepare ourselves for when they strike.

Icarus' Revenge

N3D Land Films
Release Date: 3/31/2017
Format: 3D
Length: 40 min.

Starting in 2015, Solar Impulse 2 will be the first solar airplane to attempt a round-the-world tour. But Solar Impulse 2 is above all a symbol of how pioneering spirit, innovation, and sustainable energies can change the world. Articulating narration around the Solar Impulse 2 flight and using multiple cinematographic techniques, *Icarus' Revenge* will show what made this journey possible: the adventurous Piccard family and the technological and human achievements of the Solar Impulse team. But it will give a greater focus on sustainable energies, so that audiences of all ages and from all horizons can discover and understand the energetic issues our planet is facing today and the solutions lying ahead. Exploring science, technology, and human values, the film will educate and appeal to all for many years, and will show that there is hope in making the world a better place.

In Saturn's Rings

SV2 Studios
Release Date: 1/31/2016
Format: 2D
Length: 44 min.

Fly through space and explore the wonders of the universe as science meets art on the giant screen. Created from over one million real photographs from space missions and historical sources, all animated to full motion, *In Saturn's Rings* will take audiences on a journey from the Big Bang to the awe-inspiring rings of Saturn. The film showcases stunning, rarely seen, and newly processed images from humanity's space missions, including Cassini-Huygens, Apollo, Voyagers 1 and 2, Hubble, and many more. Leading astro-photographers have contributed 500,000 photographs of the night sky, including the highest resolution multi-day time-lapse of the Milky Way ever photographed. The result is a groundbreaking visual epic that is the closest experience to flying through space and time possible without a personal spacecraft. Set to powerful music and dense sound design, *In Saturn's Rings* appeals to the great human yearning to explore, to question, to discover.

Nautilus 3D

Afterglow Studios
Release Date: 9/30/2016
Format: 3D
Length: 40 min.

Our oceans have always been a place of legends. Join us to explore the mysteries of the deep, in a ship that spans time and distance to reveal wonders we thought only existed in our dreams. Look through the portal of visionary Jules Verne's Nautilus to learn about the hidden places of our oceans that have inspired generations of seafarers to brave the depths and discover new worlds. *Nautilus 3D* takes you on a seaward adventure like no other. With awe-inspiring visualizations and 3D animation, audiences will leave inspired, educated, entertained and ready to set sail.

Predator

BBC Earth
Release Date: dsf
Format: 3D
Length: 40 min.

Predator deconstructs the world of major predators as never before, taking an intimate look at the remarkable strategies they use to succeed. Unveiling the most dramatic events, *Predator* tells the story of the contests between predators and their prey, showcasing how these supreme species have to be at the very peak of performance to have any chance of success. Advanced filming techniques expose the planet's top predators in extraordinary footage. Using new high-resolution thermal cameras, *Predator* reveals the stealth of the leopard. For the first time, we capture the polar bear in action with four different hunting techniques used in the summer. Come on the journey as we follow them into the midst of the pack ice as they hunted for bearded seals. Alongside dramatic animal behavior, spectacular scenics and aerials, the film reveals the unique relationship between the planet's predators and prey as a fundamental building block of ecology.

Sea of Love

Achtel Pty. Ltd.
Release Date: 2017
Format: 3D
Length: 45 min.

We often overlook the presence of love in the life of sea animals — within their families, communities, schools, and friendship circles. *Sea of Love* explores the many ways marine animals show their love for one another. Watch underwater beings develop friendships, romantic liaisons, parental bonds, and fulfill their community duties. Whether it involves sacrifice, sharing and caring, or flirting, singing, dancing and romancing, the theme is one of attraction, attachment, and care for others. It begins where love is irrelevant — with the spectacle of mass coral spawning, the ultimate in indiscriminate coupling — but then reveals the intimate and social bonding behavior of the ocean's real lovers. Filmed with newly developed 3D underwater housing technology by a cameraman with over 15 years' experience filming underwater, *Sea of Love* offers a sharpness and quality never before experienced on the giant screen.

The Search for Life In Space 3D

December Media
Release Date: 3/31/2016
Format: 3D
Length: 40 min.

For science the heavy lifting is over, a new era of space exploration has begun. It's the search to find something that changes everything: signs of life somewhere else in the universe. NASA is breaking ground on a new brand of science, astrobiology. We already know that life in space exists, because that's what we are, as are all things that live on our planet. *Life In Space* is a journey that takes us from the depths of the Pacific Ocean, to Europa, the ice moon of Jupiter, back in time to when Mars was a virtual Eden, and out into the far reaches of space in search of planets like ours. It will make you re-examine such fundamental questions as: "Where did we come from?" "How did we get here?" and "Are we alone?"

Soar

Soaring the West
Release Date: 2016
Format: 2D
Length: 40 min.

Soar takes our audience for a flight of extraordinary beauty and wonder in the cockpit of a high-performance sailplane powered only by the energy of the sun. Along the way, *Soar* educates our audience not just about flying sailplanes, but also about the science of soaring, about the unique geography that makes soaring possible, and about the workings of our atmosphere. A portion of the show will examine efforts to fly special gliders to the edge of space to study phenomena like high-altitude cloud formation, mountain waves, and the structure of the boundaries between the troposphere and the stratosphere. It is easy learning as the audience is drawn in by the natural curiosity evoked from this extraordinary mode of flight. Using specially developed camera mounts, *Soar* takes us to new heights for a view of the world few have seen. Specifically written and shot for the giant screen, *Soar* examines how individuals exceed their personal boundaries, revel in transformative life experiences and soar to new heights previously unattainable.

Threads of India

Cross Media International
Release Date: 2016
Format: 2D
Length: 45 min.

From the runways of Paris to the boutiques of New York, the rich history of India's textile artisans has been woven into the fabric of global fashion brands for years, yet their time-honored techniques and traditions are still a mystery to most of the world. New York-based Smita Conjeevaram has returned to India to uncover the hidden gems of her native land, exploring the artistry and ancient traditions of the textile industry, from the foothills of the Himalayas to the backstreets of Mumbai. Brought to life for the first time, Threads of India is an adventure like no other, a colorful feast for the eyes, a resounding musical treat for the ears, and an unparalleled cultural experience for the soul.

Wild Flight

Atlantic Productions
Release Date: 2016
Format: 3D
Length: 40 min.

The ability to fly is one of the greatest miracles in the natural world. Millions of creatures soar above our heads today, using a fabulous variety of techniques to defy gravity and master their aerial environment. *Wild Flight 3D* uses the very latest science and stunning special effects to uncover the 300-million-year story of flight as never before. The most advanced filming technology allows us to show the beauty and excitement of life on the wing, from the fastest predatory falcons to the most acrobatic of insects, night flyers like owls and bats, and the soaring and gliding specialists capable of travelling huge distances. Audiences will truly enter the amazing world of these remarkable animal aviators, and leave the theater both stunned by the spectacle and thrilled by the story of *Wild Flight*.

Films in Development

Amazon Adventure

SK Films, Inc.
Release Date: 3/31/2016
Format: 3D
Length: 40 min.

Against all odds, Henry Bates became one of the greatest naturalists and explorers who ever lived. Traveling with his red-faced monkey, guitar, machete, blowpipe, and collector's gear, encountering river dolphins, giant otters, jaguars, and so much more, and with the help of local tribes he befriended, he spent 11 adventurous years in the Amazonian rainforest, the most bio-diverse location on Earth, and unraveled some of its most spectacular mysteries. He risked his life for science and discovered the amazing phenomenon of mimicry, whereby an animal takes on the look of another animal to gain an advantage in the competitive world of survival. You too will be fooled! His discoveries provided the "beautiful proof" of natural selection. With his remarkable powers of observation, Bates will bring the audience mind-boggling examples of mimicry and some of the 8,000 species new to science the he collected. Nature is extraordinary and scientific puzzles make great detective stories, just waiting to be solved.

Asteroid Impact

Imax Corporation
Release Date: 3/31/2017
Format: 3D
Length: 40 min.

Asteroid Impact will rocket audiences to the far reaches of the solar system, to see where asteroids come from. They will experience their awesome potential for destruction and witness a powerful truth: no other natural disaster that could befall humankind could be as catastrophic as an asteroid impact — nor as preventable. Through the magic of IMAX, they will see real technology that can move asteroids the size of mountains — even ones speeding toward our planet at 35,000 miles per hour.

Beneath the Waves

Master's Digital, Inc.
Release Date: 2017
Format: 2D
Length: 45 min.

Imagine being able to ask scuba divers questions from the comfort of a giant-screen theater seat as they explore the famous Great Barrier Reef or the USS Arizona shipwreck in Pearl Harbor, Hawaii, or as they swim with a giant Pacific octopus off the coast of Canada. Fish Eye Project's alternative content production, *Beneath the Waves* (wt), allows for such experiences. Through the use of Fish Eye's innovative technologies, theatergoers of all ages can now see, hear, and communicate directly with divers and marine experts in real time to learn about the underwater world and its inhabitants like never before, all without ever getting wet.

The Bumblebee Queen

Principal Large Format
Release Date: 2017
Format: 3D
Length: 40 min.

The Bumblebee Queen is a story-driven giant-screen experience about the most important insects on earth — the pollinators. As an ambassador for all pollinators, a bumblebee queen focuses our story on her struggle to bring up the next generation of kings and queens on a British country estate. Think Pixar meets natural history meets *Downton Abbey*. The humans on this estate work with nature, not against her, and so during the story we learn what threatens pollinators and how we can help them. In helping them we do, of course, help ourselves.

Cleopatra's Lost World

CineNova Productions, Inc.
Release Date: 1/31/2017
Format: 3D
Length: 40 min.

Cleopatra became Egyptian pharaoh at just 18 and spent her short life in Alexandria and in two nearby cities on the Nile Delta. Most of her world has since disappeared: what happened? Catastrophic earthquakes and tsunamis. Ours is a Cleopatra detective story. Sometimes the clues are close by; others take us beyond the Delta, down the valley of the Nile, and beyond to Greece and Italy. Our "lead detective" is celebrated maritime archaeologist Franck Goddio. His is one of the great scientific explorations of the 21st Century. He has found Cleopatra's drowned ancient cities at Alexandria, and at nearby Heracleion and Canopus. His scientific team's proprietary technology includes a dynamic 3D GPS mapping system to push the boundaries of virtual archaeology. He reveals a huge 120-square-kilometer site. From the site, the unknown lost cities appear. We reenact Cleopatra — at Court, at temple, and at play. Shot partly underwater, partly topside, the film will take audiences to astonishing places they have never seen before.

Cool Planet

K2 Communications
Release Date: 2016
Format: 2D
Length: 45 min.

Cool Planet is an immersive global journey that explores how science and technology, together with a cultural renaissance, are opening the door to a sustainable future in many of the world's most iconic megacities. The film will offer a practical vision for more livable cities that all people of all continents can connect with and be part of. We will showcase the human stories and real-world solutions that provide hope for a planet that can not only survive, but thrive for countless generations to come.

Dream Big: Engineering Wonders of the World

MacGillivray Freeman Films, Inc.
Release Date: 3/31/2017
Format: 3D
Length: 40 min.

Dream Big will bring today's greatest engineering marvels to the giant screen. From record-reaching skyscrapers to bridges soaring above the clouds to giant tunnel-boring machines navigating beneath our cities, audiences will experience the massive scale and forces of nature that challenge their designers. Audiences will discover how imagination and human invention — even failure — turn ideas, dreams, and human needs into reality. All aound the world, engineers are pushing the limits of ingenuity and innovation in unexpected, amazing, and forward-thinking ways. The film, together with its outreach programs, will tell the story of how engineers use science and technology to build, invent, design, and shape our world.

Earth Story

December Media
Release Date: 2017
Format: 3D
Length: 45 min.

If the history of the earth were a 24-hour clock, then humans have only existed for just over a minute. This is the story of the rest of it. And what a story it is. Earth's history is nothing if not dramatic. It has had to cope with at least five major extinction events. It has seen monumental change — the creation of an atmosphere, the formation of water, the emergence of a magnetic field — all three of which led to the most monumental change of them all... life. *Earth Story* takes us on a visual journey to see our world during its birth, its infancy, and its adolescence. *Earth Story* allows viewers to see our home's glorious history using the power of 3D IMAX. Discover that our world was once stranger than science fiction and more visually spectacular than our wildest dreams.

Ghosts of the Lusitania

Rough Cut Pictures, Ltd.
Release Date: 2016
Format: 3D
Length: 40 min.

A journey back in history on a 3D underwater exploration of the *RMS Lusitania* — hidden from the world for almost a century. For the first time ever in giant screen 3D and through use of archive materials, computer imagery, 3D scanning technology, and 3D underwater filming, the story of one of the great ocean liners and the golden age of shipping is memorialized. *Ghosts of the Lusitania* follows a journey of discovery through the early twentieth century, in an era of the great ocean liners when advances in shipbuilding fueled the race to cross the Atlantic in ever-faster times. The film also looks at the lead up to the tragic events that would send the largest and most sophisticated ship afloat plunging to the ocean floor. The tragedy of the *Lusitania*'s final voyage is set against hostilities in Europe and Germany's deadly submarine campaign. The film introduces the men who captain the German U-boat *SM20* and the *Lusitania* at their fateful meeting. It examines the surprisingly sophisticated technology of the U-boat that on May 7, 1915, took the lives of 1,198 passengers. In what is the first detailed investigation of the wreck site, the film takes audiences to the murky depths of the ocean to visit the final resting place of the *Lusitania* memorializing this once great liner for future generations.

Great Barrier Reef

December Media
Release Date: 2017
Format: 3D
Length: 40 min.

Great Barrier Reef 3D is the story of the tiniest building blocks of life that form the world's largest living structure. A healthy reef is a balanced environment and a life in harmony.

In the Footsteps of Giants

Statement Pictures, LLC
Release Date: 2017
Format: 3D
Length: 40 min.

In the Footsteps of Giants takes audiences on a global adventure into the world of dinosaur hunters. From dig sites in remote corners of the world to the prep labs of the world's most sophisticated research centers, the film will introduce audiences of all ages to a select group of people who have dedicated their lives to understanding past life on Earth, immersing viewers in the challenges and joys of their discipline. And, of course, we'll meet a great cast of dinosaurs!

Iron Man

Wasserman Media Group
Release Date: 2018
Format: 3D
Length: 40 min.

Ironman is the largest participation sports platform in the world. Against the backdrop of a rugged Hawaiian terrain, barren lava fields, and under the water of Kailua Bay, Ironman will become larger than life in IMAX as the film unveils for viewers an all-access experience of the World Championship through the intensity, emotion, physical demands and dramatic competition of more than 2,000 athletes swimming 2.4 miles, biking 112 miles, and running 26.2 miles to prove that *anything is possible.*

Life as a Mantis

Rough Cut Pictures, Ltd.
Release Date: 2016
Format: 3D
Length: 40 min.

Life as a Mantis is the life cycle of a spiny flower mantis told as a coming of age tale. The spiny flower mantis has a uniquely ugly duckling story, starting life as a small black creature able to mimic ants and avoid their attentions. As adults they have wings with black and yellow swirls looking distinctly like eyes and making them spectacular and beautiful. Theirs is a life of experiences and moments meeting various predators, playmates, and prey, all of which takes place against the backdrop of the African grasslands filled with roaming herds of wildebeest, kudu, and elephants, to name a few. This is a macro journey set in the real world of African vistas and sunsets and although single subject by no means a single cast.

Lightspeed Pioneers

No Final Frontier Productions, LLC
Release Date: 2016
Format: 2D
Length: 40 min.

LightSpeed Pioneers is an action-packed, animated science-fiction educational adventure set in a future golden age of space exploration. Providing dynamic, STEM-focused curriculum targeting the 9-14 age demographic, the goal of the film is to showcase a unique and immersive learning experience that's all about Mars. The intrepid cadets of Centauri Squad, along with their hologram-mentor Laika the Dog, will take audiences to explore the many obstacles and dangers currently impeding human exploration of the Martian surface, and examine the technology it takes to make a trip to Mars possible.

Moby Duck

Imax Corporation
Release Date: 2018
Format: 3D
Length: 40 min.

After a huge storm batters a ship in the north Pacific, its cargo of thousands of rubber ducks is lost at sea. Years later, the ducks wash up on beaches in Alaska… and eventually around the world. The mysterious voyage of these ducks is the inspiration behind this whimsical and revealing scientific adventure. *Moby Duck* explores several interlocking threads such as how oceanic currents work, the effects of plastic on wildlife like fish and birds, and the phenomenon of gyres and the Great Pacific Garbage Patch. It's a story about inquiry and how something as simple and familiar as a rubber ducky and can reveal natural mysteries as deep as the ocean itself.

Mysteries of the Mediterranean

Principal Large Format
Release Date: 2019
Format: 3D
Length: 40 min.

Five million years ago the waters of the Atlantic Ocean cascaded into a desert bowl between Europe and Africa, and the Mediterranean Sea was born. Since that time the mighty empires of Egypt, Greece, and Rome have come and gone on its shores, and dolphins, loggerhead turtles, and monk seals now live in its waters. It is a place where WW2 fighter planes have turned into reefs of soft coral, 3,000-year-old urns are home to shimmering shoals of fish, and 16-foot-high statues from the sunken city of Heracleion are lying where they fell 1,200 years ago. This is a sea where the cradle of civilization runs parallel with the natural world. In the depths off ancient Athens, we discover something special — 20 families of sperm whales, the most social of the great whales. Come with us on a journey into the *Mysteries of the Mediterranean*. A 20-minute version of the film will also be available in all digital formats.

Oceans: The Blue Planet

BBC Earth
Release Date: 2019
Format: 3D
Length: 40 min.

Oceans: The Blue Planet is an extraordinary journey of discovery and wonder, transporting the audience to the deep, mysterious worlds of our oceans. Packed with drama, awe, and spectacle, we reveal untold stories of the ocean's most astonishing creatures in immersive 3D. The scientific community has made more discoveries within the last ten years than the previous 100, expanding our frontiers of knowledge and revealing richer diversity than we could ever have imagined. From the freezing shores of the Arctic to the balmy waters of the tropics, we share these extraordinary new discoveries. Using revolutionary underwater and on-board filming technology, we'll dive into the giant void of the big blue, journey with a deep-sea current, and witness scenes of wonder from the greatest fishery on earth. In stunning 3D, *Oceans: The Blue Planet* takes the audience to magical worlds and delivers a connection to the ocean like never before.

Pandas

Imax Corporation
Release Date: 9/30/2017
Format: 3D
Length: 40 min.

An outsider scientist in rural New Hampshire becomes the unlikely key to solving one of the most pressing issues in conservation — saving the giant panda. For 25 years, Ben Kilham, aka Papa Bear, quietly raised orphaned black bears and returned them to the wild in the forests of New England. But his life takes on new meaning when a group of Chinese scientists discover his work and bring him to China to lead a bold new project preparing captive bred panda cubs to leave their coddled world behind and set off on a wild adventure in the snowy mountains of Sichuan.

Pono: The Secret of Hawaii

Happy Planet Productions
Release Date: 7/31/2016
Format: 3D
Length: 45 min.

For more than 75 generations, Hawaiians thrived in large numbers in the most isolated place on Earth: a few small islands in the middle of the Pacific Ocean. Their secret was "Pono": the ideal balance between man and nature. Their very survival depended on maintaining Pono, because they literally had nowhere else to go. Now, after more than 200 years of exposure to the outside world, this fragile balance has been broken. Reliance on imported food and fuel, invasive species, urban blight, and other unsustainable practices make life very difficult for Hawaiians — likely impossible in the long term. All hope is not lost. More and more, Hawaiians are determined to bring Pono back to Hawaii by combining ancient practices with modern technology. *Pono: The Secret of Hawaii* invites viewers to visit this magical place and learn how they, too, can adopt the spirit of Pono and bring balance to their lives.

Prehistoric Whales

N3D Land Films
Release Date: 9/30/2017
Format: 3D
Length: 42 min.

Prehistoric Whales (wt) takes us on an exploration of the family tree of the largest animals in the world from today and going all the way back to their origins on land 50 million years ago, when whales had four legs and were the size of a dog. Starting from "Wadi Hitan" — translated as the "Valley of Whales" — in the Egyptian desert, we will go back in time to meet with the ancestors of our current species, on land, in the air, and in the seas. Following various modern cetaceans, both with teeth and without, let's embark on an encounter with the Basilosaurus, a killer whale of the Eocene epoch, and other extinct super predators which ruled the Cenozoic seas, such as the Megalodon, the famous giant shark.

Sea of Cortez

3D Entertainment Films Ltd.
Release Date: 2/28/2017
Format: 3D
Length: 40 min.

Once called "the aquarium of the world" by Jacques-Yves Cousteau, the Sea of Cortez boasts unique oceanography. Beneath the surface lies a world much greater and full of life than we can possibly imagine. Dive in with Jean-Michel Cousteau and discover one of Mexico's national treasures.

Secret Canyon

Camera Lucida Productions
Release Date: 2/17/2016
Format: 3D
Length: 40 min.

The Secret Canyon is the story of two young adults: Clara and Hidalgo. They're going to meet against the spectacular backdrop of a Canyon in the south of France: the biggest European canyon, the most beautiful and spectacular. Our characters don't have anything in common. Their areas of interest are different, their skin color is different, and even their levels of openness towards other people are different. But they are going to meet. They are going to have an experience which will make them friends for life — an experience against backdrop that's far greater than anything any human could create: a wild place, and they will have to manage their own path through virgin places. Each of them is going to enable the other to have a powerful experience that will stay with them for a long time to come.

Secrets of Rome, The Eternal City

White Gate Films
Release Date: 7/31/2017
Format: 3D
Length: 40 min.

Secrets of Rome is a quest through modern Rome to discover its 2,000 -year-old story. The allure of ancient and Renaissance Rome draws ten million tourists each year, who often confront puzzling ruins and an amalgam of architectural periods. *Secrets of Rome* rebuilds the ruins to their original splendor in 3D on an immense screen and brings the past to life using a combination of special effects, period-themed animation, and live-action imagery. The goal is an epic adventure that carries audiences back to the days when Rome was the dazzling, vibrant, raucous epicenter of Western Civilization. Along the way we'll discover that, beneath the gleaming urban center of today, the Eternal City still hides spellbinding secrets.

Secrets of the Universe

Stephen Low Company
Release Date: 2016
Format: 3D
Length: 40 min.

Hundreds of scientists from around the planet are working with the largest machine on earth to answer some of life's biggest questions. Since humankind began exploring our universe we have wondered where it all began. How do the fundamental pieces to the puzzle of the origin of life fit together? Aided by the world's most powerful microscope, the $13 billion Large Hadron Collider, we learn about why we can only see 5% of the universe due to the mysterious existence of dark matter, the potential for extra dimensions, and more. Particle physics provides us with a lens of understanding, as this brilliant team of scientists attempts to turn science fiction into science fact. Currently in production, with a planned release fall 2016.

Spaced Out

Tycho Brahe Planetarium
Release Date: 2016
Format: 3D
Length: 40 min.

This film is made to take full advantage of the fantastic dome. Join us in a psychedelic 3D journey as never seen before.

Spirits of the Northwest Passage

SK Films, Inc.
Release Date: 7/31/2017
Format: 3D
Length: 44 min.

For centuries, one of the most remote, majestic and punishing environments on earth has contained a coveted prize—a northern route across the Arctic, the fabled Northwest Passage. This epic film will trace the ebb and flow of human passion, adventure, and exploration across the North, from the early Inuit people, to the ill-fated Franklin expedition—with one of its sunken ships, The Erebus, only recently discovered—to the opening up of the passage today. In a land of shifting ice, narwhals, the aurora borealis, and the haunting sounds of throat singing, experience the incredible obstacles that confronted explorers, understand the amazing survival strategies of the Inuit, and witness the North's astounding landscapes and unique wildlife, with massive migrating herds, on land and under the ice. Let the spirits of the past and knowledge of the present carry us into the future of this passage across the top of the world.

Star

Spring Garden Pictures
Release Date: 2017
Format: 3D
Length: 40 min.

A sudden summer storm causes a massive blackout in the city, and wide-eyed children and adults see the shimmering stars for the first time. Without the buzz of noise and haze of light pollution, the brilliant night sky reveals itself. When the power returns, the stars vanish from view, but one boy can't shake his profound experience, and a sidewalk astronomer is born. Designed primarily for GS Domes and fulldomes, *Star* takes us on a journey of discovery that shines a light on our place in the universe.

Superpower Dogs

Cosmic Picture
Release Date: 2017
Format: 3D
Length: 40 min.

The true story of a rookie puppy who discovers his superpowers with the help of the world's most extraordinary search and rescue dogs. From the Canadian Rockies to the Italian Rivera to Northern Kenya, join these charismatic canines as they brave earthquakes and avalanches, bring criminals to justice, and lift our spirits. Audiences will experience how dogs see, hear, and smell the world and discover how we are harnessing their remarkable superpowers to heal, inspire, and save lives. We will never look at our best friends the same way again!

Voyage of Time

Imax Corporation
Release Date: 2016
Format: 3D
Length: 40 min.

Written and directed by Academy Award-nominated director Terrence Malick (Badlands, The Thin Red Line), Voyage of Time is a celebration of the earth, displaying the whole of time, from the birth of the universe to its final collapse. This film examines all that went to prepare the miracle that stands before us now. In words and with music, we are encouraged to view it with gratitude and awe. Science and spirit, birth and death, the grand cosmos and the minute life systems of our planet — all come together in Malick's most original film to date.

Bookings: Oct.-Nov. 2015 by Film

468 bookings of 77 films in 166 theaters

These listings to not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close
AfricAdv	Katowice CC	10/4/13	10/3/15
	Krakow CC	10/4/13	10/3/15
	Lodz CC	10/4/13	10/3/15
	Poznan CC	10/4/13	10/3/15
	Warsaw CC	10/4/13	10/3/15
AirRacer	**Davenport Put**	**10/20/15**	**12/31/15**
	Hutchinson	1/1/15	12/31/15
	Louisville KSC	1/1/15	12/31/15
AIWC	**San Diego RHF**	**9/30/15**	**10/31/15**
Alamo	San Antonio 2D AMC		
Amazon	Hartberg	3/25/15	12/31/15
Animalop	**Detroit MSC**		**12/31/15**
	Pittsburgh CSC	**1/1/10**	
APE	Oulu	5/2/15	11/1/15
	Taipei AM	**4/1/15**	**4/1/16**
Arabia3D	Boston MOS	7/10/15	12/31/15
Bugs	Columbus COSI	9/15/14	6/30/16
	Edmonton TWS	12/26/13	6/30/16
	London BFI	9/1/14	1/31/16
	Raleigh	7/5/14	6/30/16
	Thessaloniki	10/7/14	10/6/15
	Vancouver TWS	3/11/06	6/30/16
CRA	**Fort Worth**	**1/5/15**	**5/27/16**
	Hartberg	3/25/15	12/31/15
	Pittsburgh CSC	**10/1/15**	**7/1/16**
CV	Alexandria BA	10/1/13	12/31/16
D-Day	**Branson**	**10/9/15**	**12/15/15**
	Chantilly		12/31/15
	Cincinnati MC	5/15/15	
	Cleveland	5/8/15	5/22/16
	Columbus GA NIM	5/23/14	5/31/16
	Davenport Put	5/22/15	
	Fort Worth	9/5/15	2/4/16
	Hangzhou Bro	**6/1/15**	**12/31/15**
	Harrisburg	6/6/15	
	London BFI	5/8/15	
	Paris Geo	4/2/14	12/31/15
	Pensacola NAM	10/1/14	12/31/15
	Peoria RM	5/23/15	
	Phoenix ASC	5/22/15	
	Pittsburgh CSC	5/22/15	
	Poitiers Imax 3D	6/6/15	1/1/16
	Raleigh	5/23/14	1/30/16
	Regina	11/11/15	
	Tallahassee CLC	6/6/15	6/30/16
	Washington NASM	5/23/14	5/2/16
DIA	Hartberg	3/25/15	12/31/15
DinoAliv	**Detroit MSC**	**10/17/15**	**10/31/16**
	Portland OMSI	5/23/14	5/30/16
	Washington NMNH	5/15/15	5/31/16
Dolphins	Detroit MSC	5/1/15	10/31/15
	Gatineau	7/17/15	12/31/16
	Hague	**10/11/11**	**12/31/15**
	Speyer Dome		**11/30/15**
DPTP	Killeen	5/12	5/16
	Louisville KSC	6/14	7/16
	Lubbock SS	1/14	12/15
	Sioux Falls	4/14	12/15
Dragons	Guayaquil	5/1/14	12/31/15
	Tijuana	7/17/15	1/16/16
DSC	Denver MNS	12/12/14	12/14/15
	Jersey City	1/16/15	1/15/16
	Lehi	1/16/15	1/15/16
	Orlando SC	1/16/15	1/15/16
	Portland OMSI	1/16/15	1/15/16
	Quebec II	1/23/15	1/15/16
	Raleigh	1/16/15	1/15/16
	Saint Augustine	1/16/15	1/15/16
	Virginia Beach AMSC	1/16/15	1/15/16
Everest	Baltimore MSC	9/15/15	9/14/16
	Copenhagen TBP	**9/24/15**	**1/12/16**
	Hague	5/8/15	5/9/16
	Hartberg	3/25/15	12/31/15
	Philadelphia FI	**9/15/15**	**11/30/15**
FightPil	Chantilly I	12/10/04	7/16
	Corpus Christi Lex	5/12/12	7/16
	Dayton	3/1/13	6/30/16
	Huntsville USSRC	7/1/13	7/1/16
	McMinnville	3/23/12	7/1/16
	Pensacola NAM	6/8/11	7/16
	Seattle PSC 2	6/14/13	6/14/16
FON	Port of Spain	10/15/14	10/15/15
FOTB	**Apple Valley Imx**	**6/5/15**	**9/1/16**
	Austin Reg	**10/1/15**	**10/31/15**
	Baton Rouge LASM	**9/1/15**	**8/31/16**
	Calgary TS	6/28/13	12/31/15
	Chattanooga TA	10/1/12	4/30/16
	Chicago MSI	2/28/14	6/30/16
	Cincinnati MC	2/14/13	6/30/16
	Cleveland	11/27/13	6/30/16
	Columbus COSI	9/1/14	6/30/16
	Davenport Put	2/15/13	6/30/16
	Dearborn THF	**2/18/13**	**12/17/15**
	Edmonton TWS	12/26/13	6/30/16
	Gatineau	10/5/12	6/30/16
	Hampton VASC	3/29/13	6/30/16
	Hastings	3/17/13	6/30/16
	Houston MNS	10/4/12	12/31/15
	London SM	9/6/13	1/31/16
	Louisville KSC	9/30/12	6/30/16
	Memphis Pink	3/1/14	5/23/16
	Norwalk MA	5/22/15	10/7/16
	Nuremberg	11/19/14	11/19/15
	Orlando SC	3/1/14	6/30/16
	Pittsburgh CSC	3/15/13	6/30/16
	Portland OMSI	1/7/15	6/30/16
	Raleigh	10/19/12	6/30/16
	Sacramento Imx	8/13/13	6/30/16
	Saint Augustine	1/18/13	12/31/15
	San Antonio 3D AMC	5/15/15	5/14/16
	San Diego RHF	10/12/12	9/30/16
	San Jose Tech	2/9/13	6/30/16
	Syracuse MOST	**7/4/15**	**7/3/16**
	Taichung NMNS	7/1/15	6/30/16
	Tallahassee CLC	1/18/13	6/30/16
	Valencia Spn	7/1/15	6/30/16
	Vancouver TWS	6/16/13	6/30/16
	Victoria DCI	4/5/13	6/30/16
	Washington NMNH	10/5/12	1/13/16
G3DNW	Al Khobar	8/20/15	8/21/16
	Apple Valley Imx	10/3/14	4/2/16
	Berlin CS	4/20/14	10/19/15
	Budapest CC	4/24/14	4/23/16
	Copenhagen TBP	2/8/14	2/7/16
	Davenport Put	10/17/14	10/16/15
	Denver MNS	8/1/15	7/31/16
	Gatineau	10/10/14	6/30/16
	Guayaquil	4/20/14	5/4/16
	Hartford CSC	11/27/15	4/10/16
	Hastings	2/10/15	2/14/16
	Hong Kong SM	5/1/15	10/31/15
	Houston MNS	2/15/14	12/31/15
	Indianapolis Imx	9/21/15	3/20/16
	Keelung NMMST	1/1/15	12/31/15
	Kuwait SCK	10/3/14	1/2/16
	Louisville KSC	6/18/15	6/17/16
	Lucerne	6/5/14	6/4/16
	Mexico City Pap	3/27/15	3/26/16
	Moscow BFC	10/6/14	10/31/16
	New Orleans	5/22/15	2/1/16
	Nuremberg	10/15/14	10/14/15
	Omaha Zoo	8/1/15	6/30/16
	Orlando SC	7/5/14	1/4/16
	Prague CC	5/22/14	5/21/16
	Saint Augustine	4/1/15	3/31/16
	Shanghai Dome STM	12/31/14	12/30/15
	Tijuana	10/25/14	10/24/15
	Tokyo TSC	7/18/15	11/17/15
	Victoria DCI	9/14/15	1/21/16
GC	Grand Canyon DCI	11/1/99	12/15
GCA	Davenport Put	10/3/14	10/2/15
	Gatineau	5/1/13	3/31/16
	Harrisburg	11/1/14	12/31/15
	Mexicali	5/21/15	5/20/16
	Monterrey Pap	**11/1/15**	**2/28/16**
	Sinsheim	**10/31/09**	**11/30/15**
	Syracuse MOST	4/4/15	4/3/16
GF	Victoria DCI	5/15/15	10/31/15
Greece	Baltimore MSC	9/15/15	9/14/16
	Gatineau		12/31/16
GWS	Birmingham AL	2/13/15	2/29/16
	Boston NEA	5/31/13	2/29/16
	Charlotte DP	5/9/15	5/31/16
	Davenport Put	1/28/15	1/31/16
	Des Moines	6/6/14	12/31/15
	Galveston	6/28/14	12/31/16
	Mexicali	6/26/15	3/31/16
	New Orleans	**10/6/15**	**6/30/16**
	Richmond SMV	3/15/14	3/15/16
	Sacramento Imx	2/20/15	2/29/16
	Saint Augustine	**8/9/13**	**9/8/16**
	Saint Paul SMM	2/20/15	2/29/16
	Seattle PSC 1	9/19/14	9/19/16
	Singapore SC	11/1/14	10/31/15
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	6/15/13	6/30/16
	Victoria DCI I	2/13/15	2/29/16
	Virginia Beach AMSC	5/29/14	6/30/16
HCBTD	San Simeon DCI	8/17/96	
HidUniv	Copenhagen TBP	6/29/13	10/31/15
	Glasgow	**5/2/14**	**12/30/15**
	Huntsville USSRC	7/2/13	10/31/15
	London SM	10/18/13	11/29/15
	Memphis Pink	1/10/15	10/31/15
	Orlando SC	6/13/14	4/2/16
	Paris Geo	10/3/14	10/2/15
	Raleigh	11/7/14	11/6/15
	Saint Augustine	1/5/15	1/4/16
	Tallahassee CLC	**2/14/14**	**11/30/15**
	Valencia Spn	4/1/14	6/30/16
	Vancouver TWS	10/11/14	10/10/15
HOTB	Beijing 3D CSTM	10/15/14	10/15/15
Hubble3D	Washington NASM	1/15	12/15
HumpbWha	Atlanta FMNH	2/13/15	2/12/16
	Atlantic City	2/13/15	2/12/16
	Austin TSHM	2/13/15	2/12/16
	Baltimore MSC	7/1/15	6/30/16
	Berlin CS	5/1/15	4/30/16
	Boston MOS	2/13/15	2/12/16
	Boston NEA	2/13/15	2/12/16
	Chattanooga TA	3/6/15	3/6/16
	Chicago MSI	5/29/15	5/28/16
	Cincinnati MC	2/13/15	2/12/16
	Columbus COSI	6/1/15	3/10/16
	Copenhagen TBP	**10/8/15**	**10/7/16**
	Dearborn THF	2/13/15	6/13/16
	Denver MNS	6/5/15	6/4/16
	Detroit MSC	2/13/15	2/12/16
	Edmonton TWS	**10/2/15**	**10/1/16**
	Fort Lauderdale	2/13/15	2/12/16
	Fort Worth	3/6/15	3/5/16
	Galveston	5/23/15	5/22/16
	Houston MNS	3/13/15	3/12/16
	Jersey City	2/13/15	2/12/16
	Los Angeles CSC	7/3/15	7/2/16
	Lubbock SS	2/13/15	2/12/16
	Memphis Pink	3/7/15	3/7/16
	New Orleans	3/6/15	3/5/16
	Norwalk MA	2/13/15	5/12/16
	Nuremberg	4/30/15	4/29/16
	Omaha Zoo	3/15/15	2/28/16
	Orlando SC	2/13/15	2/12/16
	Paris Geo	7/7/15	7/6/16
	Philadelphia FI	6/20/15	6/19/16
	Port of Spain	3/12/15	3/11/16
	Raleigh	3/20/15	4/23/16
	Richmond SMV	3/14/15	2/12/16
	Saint Augustine	2/13/15	2/12/16
	Saint Louis SC	2/13/15	2/12/16
	Saint Paul SMM	**10/9/15**	**10/8/16**
	Salt Lake City Clark	2/13/15	2/12/16
	San Diego RHF	2/13/15	2/12/16
	San Jose Tech	2/13/15	2/12/16
	Seattle PSC 2	4/27/15	5/15/16
	Sinsheim	5/21/15	5/20/16
	Sudbury	**9/24/15**	**10/6/16**
	Sydney WBS	4/23/15	4/2/16
	Tallahassee CLC	2/20/15	2/20/16
	Toronto OSC	5/15/15	5/14/16
	Vancouver TWS	**10/9/15**	**10/8/16**
	Victoria DCI	6/19/15	6/18/16
	Virginia Beach AMSC	9/8/15	9/7/16
IOLM	Raleigh	4/4/14	
	Salt Lake City Clark	4/4/14	4/29/16
Jerusale	Albuquerque NMMNH	4/11/14	12/31/15
	Birmingham AL	5/23/14	11/23/15
	Cincinnati MC	10/10/14	10/9/15
	Columbus COSI	2/11/15	2/10/16
	Copenhagen TBP	12/1/14	11/30/15
	Edmonton TWS	12/26/13	12/31/15
	Huntsville USSRC	1/17/15	1/16/16
	Louisville KSC	1/20/14	1/18/16
	Montreal SC	10/10/14	10/9/15
	Philadelphia FI	1/5/15	1/1/16
	Sacramento Imx	9/15/14	10/31/15
	Salt Lake City Clark	**11/20/15**	**12/31/15**
	San Jose Tech	3/27/15	6/30/16
	Tallahassee CLC	11/15/14	11/13/15
JGWC	**Pittsburgh CSC**	**11/1/15**	**11/30/15**
JIAC	**Alamogordo**		**11/30/15**
	Baltimore MSC	9/15/15	9/14/16

Film	Theater	Open	Close
	Gatineau	7/17/15	12/31/16
JMCSO	Albuquerque NMMNH	5/23/15	5/22/16
	Atlanta FMNH	6/13/15	6/13/16
	Boston NEA	4/16/15	4/16/16
	Cleveland	6/16/15	6/13/16
	Columbus COSI	9/25/15	5/30/16
	Copenhagen TBP	6/25/15	6/25/16
	Dearborn THF	2/27/15	12/31/15
	Denver MNS	8/14/15	8/14/16
	Galveston	**3/6/15**	**3/6/16**
	Gatineau	**9/4/15**	**9/30/16**
	Houston MNS	5/22/15	5/22/16
	Indianapolis Imx	3/20/15	12/31/15
	Kuwait SCK	7/17/15	1/17/16
	Lehi	8/7/15	4/7/16
	Milwaukee	6/12/15	6/12/16
	Montreal SC	4/3/15	12/31/15
	New York AMNH	**7/31/15**	**1/6/16**
	Portland OMSI	2/20/15	12/31/15
	Puebla	4/23/15	4/26/16
	San Diego RHF	**7/1/15**	**2/1/16**
	Tallahassee CLC	8/14/15	8/14/16
	Virginia Beach AMSC	6/16/15	6/13/16
	Washington NMNH	3/20/15	3/20/16
JTM	Edmonton TWS	12/26/13	6/30/16
	London BFI		1/31/16
JTS	**Birmingham AL**	**2/13/15**	**3/15/16**
	Chantilly	5/1/15	5/1/16
	Charlotte DP	9/19/15	9/19/16
	Chicago MSI	3/19/15	2/16/16
	Cincinnati MC	10/9/15	10/9/16
	Corpus Christi Lex	5/22/15	5/31/16
	Davenport Put	1/31/15	2/21/16
	Dayton	3/6/15	3/5/16
	Denver MNS	8/14/15	8/14/16
	Des Moines	3/1/15	5/31/16
	Detroit MSC	6/13/15	2/12/16
	Garza Garcia	6/19/15	11/15/15
	Hampton VASC	2/21/15	2/21/16
	Harrisburg	**9/14/15**	**6/30/16**
	Houston MNS	10/1/15	10/1/16
	Houston SCH	3/14/15	3/16/16
	Huntsville USSRC	2/13/15	2/17/16
	Hutchinson	2/20/15	2/16/16
	KSC 1	2/27/15	2/27/16
	Las Palmas	5/30/15	5/30/16
	Los Angeles CSC	10/29/15	10/29/16
	Louisville KSC	4/3/15	4/30/16
	Melbourne MV	3/12/15	6/30/16
	New Orleans	**10/6/15**	**10/31/16**
	Orlando SC	7/2/15	12/31/16
	Pensacola NAM	4/1/15	3/31/16
	Philadelphia FI	6/20/15	6/20/16
	Portland OMSI	3/20/15	3/20/16
	Saint Louis SC	3/13/15	3/16/16
	Salt Lake City Clark	**5/15/15**	**4/28/16**
	San Diego RHF	3/27/15	
	Tampa MOSI	5/22/15	5/21/16
	Victoria DCI I	2/13/15	2/13/16
	Washington NASM	3/6/15	
JTTSP	Beijing 3D CSTM	8/1/15	10/31/15
	Fort Worth	12/26/14	12/25/15
	Hague	7/1/14	10/8/15
	Leon Exp	6/1/15	11/30/15
	Norwalk MA	7/1/14	10/8/15
	Omaha Zoo	11/2/14	11/1/15
	Paris Geo	5/16/14	11/30/15
	Regina	10/3/14	10/2/15
	Shreveport	10/3/14	10/2/15
	Spokane RP	5/24/15	9/30/16
	Stockholm	2/14/14	12/31/15
Kenya	Kuwait SCK	9/22/15	3/22/16
	Lucerne	1/1/15	12/31/15
	Mexico City Pap	**11/13/15**	**6/1/16**
	Parker	12/7/14	12/31/15
LastReef	**Berlin CS**	**7/5/13**	**12/31/15**
	Chongqing STM	**9/8/15**	**9/10/16**
	Hutchinson	**10/5/12**	**9/30/16**
	Louisville KSC	2/8/14	6/30/16
	Salt Lake City Clark	**10/9/15**	**8/31/16**
	Sioux Falls	1/30/15	6/30/16
	Tallahassee CLC	1/17/14	6/30/16
LBC	**Salt Lake City Clark**	**11/20/15**	**12/31/15**
LivingSe	Hartberg	10/1/13	12/31/15
	Rochester MSC	7/1/15	6/30/16
LOF	McMinnville	3/23/12	6/15/16
MOF	Pensacola NAM	11/8/96	
	Speyer Dome	1/1/15	10/31/15
MOTN	Alexandria BA	10/1/13	12/31/15
	Lucerne	2/3/15	12/31/15
MOTUW	Charlotte DP	2/8/15	1/31/16
	Cleveland	2/1/15	1/31/16
	Columbus COSI	11/19/14	11/18/15
	Leon Exp	12/1/14	11/30/15
	Mexico City Pap	11/15/14	
	Peoria RM	1/17/15	1/16/16
	Tampa MOSI	11/21/14	11/20/15
	Tijuana	2/13/15	2/12/16
MTTM	Guayaquil	4/1/15	3/31/16
Mummies	San Diego RHF	6/1/14	12/31/15
ND	New Delhi ICC		
Niagara	Niagara Can DCI	7/1/86	
	Niagara NY DCI	5/1/07	
OO	Birmingham AL	6/15/15	6/30/16
Ozarks	Branson	9/93	12/15
Penguins	Nagasaki SM	9/1/15	11/30/15
PTJH	Apple Valley Imx	2/20/15	2/18/16
	Chicago Imx	2/13/15	12/12/16
	Cleveland	11/26/14	11/25/15
	Harrisburg	1/24/15	1/9/16
	Hong Kong SM	11/1/14	10/31/15
	Montreal SC	12/22/14	12/21/15
	Salt Lake City Clark	10/10/14	10/9/15
	Sudbury	10/9/14	10/8/15
Pulse	Aguascalientes	4/30/15	12/31/15
RATW	Birmingham AL	6/15/15	6/30/16
Rescue	Al Khobar	6/6/13	12/14/15
	McMinnville	**6/1/12**	**12/31/16**
Rheged	Penrith	7/1/00	
RME	Beijing 3D CSTM	6/1/13	
	Birmingham AL	9/12	
	Cincinnati MC	1/1/15	12/31/15
	Dearborn THF	10/2/14	
	Gatineau	5/6/13	
	Lucerne	10/4/12	12/31/15
	Melbourne MV	3/26/15	3/26/16
	Omaha Zoo	11/1/13	11/26/15
	Pittsburgh CSC	11/26/14	11/25/16
	Saint Louis SC	6/1/13	
	San Jose Tech	10/1/13	
	Seattle PSC 2	10/14/11	
	Victoria DCI I	6/28/13	
SpacJunk	Al Khobar	1/15/15	1/15/16
	Hutchinson	10/31/14	10/30/15
TA	Baltimore MSC	4/1/15	6/30/16
	Houston MNS	1/1/15	7/31/16
	Memphis Pink	3/8/14	6/30/16
	Sioux Falls	4/9/14	12/31/15
TinyGian	Albuquerque NMMNH	12/12/14	12/31/15
	Columbus COSI	**3/1/15**	**9/30/16**
	Davenport Put	9/25/15	9/25/16
	Denver MNS	12/12/14	12/31/15
	Erie	9/8/15	9/30/16
	Hastings	9/24/15	9/30/16
	Houston MNS	1/12/15	12/31/15
	Melbourne MV	9/17/15	9/30/16
	Parker	6/28/15	1/31/16
	Peoria RM	9/1/14	11/30/15
	Raleigh	9/19/15	9/30/16
	San Diego NHM	3/20/15	11/30/15
	Seattle PSC 1	**9/12/15**	**9/12/16**
	Singapore DC	6/1/15	1/31/16
	Tallahassee CLC	12/12/14	12/31/15
ToFly	Washington NASM	7/1/76	
TOTIA	Branson	5/22/15	5/30/16
	Chattanooga TA	10/3/14	10/3/15
	Galveston	11/15/13	12/31/15
	Hague	10/1/14	10/1/15
	Harrisburg	10/18/14	6/30/16
	Hastings	2/1/13	6/30/16
	Houston MNS	1/22/13	7/31/16
	Hutchinson	3/1/13	6/30/16
	Kuwait SCK	11/18/14	1/6/16
	Louisville KSC	11/28/13	6/30/16
	Melbourne MV	6/7/13	3/31/16
	Nuremberg	11/19/14	11/30/15
	Phoenix ASC	8/20/15	8/31/16
	Pittsburgh CSC	1/1/15	1/31/16
	Saint Félicien	5/1/14	5/31/16
	Sudbury	2/1/15	2/29/16
TTA	Copenhagen TBP	8/1/15	10/31/15
	Keelung NMMST	1/1/15	12/31/15
	Lucerne	5/8/15	12/31/15
	Paris Geo	**10/6/15**	**1/31/16**
	Regina	5/18/15	12/31/15
	Sinsheim	**5/1/15**	**11/30/15**
	Tallahassee CLC	10/21/14	12/31/15
VanGogh	Hague	9/1/15	12/1/15
Vulcania	Vulcania	2/22/02	
WATE	Katoomba	6/1/97	
WildAfri	**Boston MOS**	**11/20/15**	**11/30/16**
	Fort Lauderdale	**10/1/15**	**9/30/16**
WM	Hastings	7/3/15	12/31/15
	Seattle PSC 1	5/29/15	5/28/16
WOTA	**Al Khobar**	**6/1/15**	**6/30/16**
	Atlanta FMNH	**10/2/15**	**10/31/16**
	Beijing CFM	3/1/15	3/1/16
	Erie	10/15/14	10/31/15
	Gatineau	12/19/14	12/31/15
	Hutchinson	**8/28/14**	**9/30/16**
	Lubbock SS	**11/13/15**	**11/30/16**
WWDPP3D	Albuquerque NMMNH	3/31/15	3/31/16
	Bradford	**9/16/15**	**9/30/16**
	Columbus COSI	9/15/14	5/31/16
	Denver MNS	2/13/15	2/29/16
	Edmonton TWS	5/1/15	5/31/16
	Houston MNS	1/1/15	1/1/16
	Memphis Pink	5/21/15	6/30/16
	Peoria RM	2/1/15	5/31/16
	Philadelphia FI	7/1/14	12/31/15
	Portland OMSI	8/22/14	8/31/16
	San Diego NHM	12/1/14	12/31/15
	Sioux Falls	**9/25/15**	**9/30/16**
	Tallahassee CLC	4/1/15	4/30/16
	Virginia Beach AMSC	6/30/15	6/30/16
Yell	Yellowstone	5/1/14	12/31/16
ZionCany	Zion	7/1/08	

Oct.-Nov. 2015 by Theater

Theater	Film	Open	Close
Aguascalientes	Pulse	4/30/15	12/31/15
Al Khobar	G3DNW	8/20/15	8/21/16
	Rescue	6/6/13	12/14/15
	SpacJunk	1/15/15	1/15/16
	WOTA	**6/1/15**	**6/30/16**
Alamogordo	**JIAC**		**11/30/15**
Albuquerque NMMNH	Jerusale	4/11/14	12/31/15
	JMCSO	5/23/15	5/22/16
	TinyGian	12/12/14	12/31/15
	WWDPP3D	3/31/15	3/31/16
Alexandria BA	CV	10/1/13	12/31/16
	MOTN	10/1/13	12/31/15
Apple Valley Imx	**FOTB**	**6/5/15**	**9/1/16**
	G3DNW	10/3/14	4/2/16
	PTJH	2/20/15	2/18/16
Atlanta FMNH	HumpbWha	2/13/15	2/12/16
	JMCSO	6/13/15	6/13/16
	WOTA	**10/2/15**	**10/31/16**
Atlantic City	HumpbWha	2/13/15	2/12/16
Austin Reg	**FOTB**	**10/1/15**	**10/31/15**
Austin TSHM	HumpbWha	2/13/15	2/12/16
Baltimore MSC	Everest	9/15/15	9/14/16
	Greece	9/15/15	9/14/16
	HumpbWha	7/1/15	6/30/16
	JIAC	9/15/15	9/14/16
	TA	4/1/15	6/30/16
Baton Rouge LASM	**FOTB**	**9/1/15**	**8/31/16**
Beijing 3D CSTM	HOTB	10/15/14	10/15/15
	JTTSP	8/1/15	10/31/15
	RME	6/1/13	
Beijing CFM	WOTA	3/1/15	3/1/16
Berlin CS	G3DNW	4/20/14	10/19/15
	HumpbWha	5/1/15	4/30/16
	LastReef	**7/5/13**	**12/31/15**
Birmingham AL	GWS	2/13/15	2/29/16
	Jerusale	5/23/14	11/23/15
	JTS	**2/13/15**	**3/15/16**
	OO	6/15/15	6/30/16
	RATW	6/15/15	6/30/16
	RME	9/12	
Boston MOS	Arabia3D	7/10/15	12/31/15
	HumpbWha	2/13/15	2/12/16
	WildAfri	**11/20/15**	**11/30/16**
Boston NEA	GWS	5/31/13	2/29/16
	HumpbWha	2/13/15	2/12/16
	JMCSO	4/16/15	4/16/16
Bradford	**WWDPP3D**	**9/16/15**	**9/30/16**
Branson	**D-Day**	**10/9/15**	**12/15/15**
	Ozarks	9/93	12/15
	TOTIA	5/22/15	5/30/16
Budapest CC	G3DNW	4/24/14	4/23/16
Calgary TS	FOTB	6/28/13	12/31/15
Chantilly	D-Day		12/31/15
	JTS	5/1/15	5/1/16
Chantilly I	FightPil	12/10/04	7/16
Charlotte DP	GWS	5/9/15	5/31/16
	JTS	9/19/15	9/19/16
	MOTUW	2/8/15	1/31/16
Chattanooga TA	FOTB	10/1/12	4/30/16
	HumpbWha	3/6/15	3/6/16
	TOTIA	10/3/14	10/3/15
Chicago Imx	PTJH	2/13/15	12/12/16
Chicago MSI	FOTB	2/28/14	6/30/16
	HumpbWha	5/29/15	5/28/16
	JTS	3/19/15	2/16/16
Chongqing STM	**LastReef**	**9/8/15**	**9/10/16**
Cincinnati MC	D-Day	5/15/15	
	FOTB	2/14/13	6/30/16
	HumpbWha	2/13/15	2/12/16
	Jerusale	10/10/14	10/9/15
	JTS	10/9/15	10/9/16
	RME	1/1/15	12/31/15
Cleveland	D-Day	5/8/15	5/22/16
	FOTB	11/27/13	6/30/16
	JMCSO	6/16/15	6/13/16
	MOTUW	2/1/15	1/31/16
	PTJH	11/26/14	11/25/15
Columbus COSI	Bugs	9/15/14	6/30/16
	FOTB	9/1/14	6/30/16
	HumpbWha	6/1/15	3/10/16
	Jerusale	2/11/15	2/10/16
	JMCSO	9/25/15	5/30/16
	MOTUW	11/19/14	11/18/15
	TinyGian	**3/1/15**	**9/30/16**

Theater	Film	Open	Close
	WWDPP3D	9/15/14	5/31/16
Columbus GA NIM	D-Day	5/23/14	5/31/16
Copenhagen TBP	**Everest**	**9/24/15**	**1/12/16**
	G3DNW	2/8/14	2/7/16
	HidUniv	6/29/13	10/31/15
	HumpbWha	**10/8/15**	**10/7/16**
	Jerusale	12/1/14	11/30/15
	JMCSO	6/25/15	6/25/16
	TTA	8/1/15	10/31/15
Corpus Christi Lex	FightPil	5/12/12	7/16
	JTS	5/22/15	5/31/16
Davenport Put	**AirRacer**	**10/20/15**	**12/31/15**
	D-Day	5/22/15	
	FOTB	2/15/13	6/30/16
	G3DNW	10/17/14	10/16/15
	GCA	10/3/14	10/2/15
	GWS	1/28/15	1/31/16
	JTS	1/31/15	2/21/16
	TinyGian	9/25/15	9/25/16
Dayton	FightPil	3/1/13	6/30/16
	JTS	3/6/15	3/5/16
Dearborn THF	**FOTB**	**2/18/13**	**12/17/15**
	HumpbWha	2/13/15	6/13/16
	JMCSO	2/27/15	12/31/15
	RME	10/2/14	
Denver MNS	DSC	12/12/14	12/14/15
	G3DNW	8/1/15	7/31/16
	HumpbWha	6/5/15	6/4/16
	JMCSO	8/14/15	8/14/16
	JTS	8/14/15	8/14/16
	TinyGian	12/12/14	12/31/15
	WWDPP3D	2/13/15	2/29/16
Des Moines	GWS	6/6/14	12/31/15
	JTS	3/1/15	5/31/16
Detroit MSC	**Animalop**		**12/31/15**
	DinoAliv	**10/17/15**	**10/31/16**
	Dolphins	5/1/15	10/31/15
	HumpbWha	2/13/15	2/12/16
	JTS	6/13/15	2/12/16
Edmonton TWS	Bugs	12/26/13	6/30/16
	FOTB	12/26/13	6/30/16
	HumpbWha	**10/2/15**	**10/1/16**
	Jerusale	12/26/13	12/31/15
	JTM	12/26/13	6/30/16
	WWDPP3D	5/1/15	5/31/16
Erie	TinyGian	9/8/15	9/30/16
	WOTA	10/15/14	10/31/15
Fort Lauderdale	HumpbWha	2/13/15	2/12/16
Fort Worth	**WildAfri**	**10/1/15**	**9/30/16**
	CRA	**1/5/15**	**5/27/16**
	D-Day	9/5/15	2/4/16
	HumpbWha	3/6/15	3/5/16
	JTTSP	12/26/14	12/25/15
Galveston	GWS	6/28/14	12/31/16
	HumpbWha	5/23/15	5/22/16
	JMCSO	**3/6/15**	**3/6/16**
	TOTIA	11/15/13	12/31/15
Garza Garcia	JTS	6/19/15	11/15/15
Gatineau	Dolphins	7/17/15	12/31/16
	FOTB	10/5/12	6/30/16
	G3DNW	10/10/14	6/30/16
	GCA	5/1/13	3/31/16
	Greece		12/31/16
	JIAC	7/17/15	12/31/16
	JMCSO	**9/4/15**	**9/30/16**
	RME	5/6/13	
	WOTA	12/19/14	12/31/15
Glasgow	**HidUniv**	**5/2/14**	**12/30/15**
Grand Canyon DCI	GC	11/1/99	12/15
Guayaquil	Dragons	5/1/14	12/31/15
	G3DNW	4/20/14	5/4/16
	MTTM	4/1/15	3/31/16
Hague	**Dolphins**	**10/11/11**	**12/31/15**
	Everest	5/8/15	5/9/16
	JTTSP	7/1/14	10/8/15
	TOTIA	10/1/14	10/1/15
	VanGogh	9/1/15	12/1/15
Hampton VASC	FOTB	3/29/13	6/30/16
	JTS	2/21/15	2/21/16
Hangzhou Bro	**D-Day**	**6/1/15**	**12/31/15**
Harrisburg	D-Day	6/6/15	
	GCA	11/1/14	12/31/15
	JTS	**9/14/15**	**6/30/16**
	PTJH	1/24/15	1/9/16
	TOTIA	10/18/14	6/30/16
Hartberg	Amazon	3/25/15	12/31/15
	CRA	3/25/15	12/31/15
	DIA	3/25/15	12/31/15
	Everest	3/25/15	12/31/15
	LivingSe	10/1/13	12/31/15
Hartford CSC	G3DNW	11/27/15	4/10/16
Hastings	FOTB	3/17/13	6/30/16
	G3DNW	2/10/15	2/14/16
	TinyGian	9/24/15	9/30/16
	TOTIA	2/1/13	6/30/16
	WM	7/3/15	12/31/15
Hong Kong SM	G3DNW	5/1/15	10/31/15
	PTJH	11/1/14	10/31/15
Houston MNS	FOTB	10/4/12	12/31/15
	G3DNW	2/15/14	12/31/15
	HumpbWha	3/13/15	3/12/16
	JMCSO	5/22/15	5/22/16
	JTS	10/1/15	10/1/16
	TA	1/1/15	7/31/16
	TinyGian	1/12/15	12/31/15
	TOTIA	1/22/13	7/31/16
	WWDPP3D	1/1/15	1/1/16
Houston SCH	JTS	3/14/15	3/16/16
Huntsville USSRC	FightPil	7/1/13	7/1/16
	HidUniv	7/2/13	10/31/15
	Jerusale	1/17/15	1/16/16
	JTS	2/13/15	2/17/16
Hutchinson	AirRacer	1/1/15	12/31/15
	JTS	2/20/15	2/16/16
	LastReef	**10/5/12**	**9/30/16**
	SpacJunk	10/31/14	10/30/15
	TOTIA	3/1/13	6/30/16
	WOTA	**8/28/14**	**9/30/16**
Indianapolis Imx	G3DNW	9/21/15	3/20/16
	JMCSO	3/20/15	12/31/15
Jersey City	DSC	1/16/15	1/15/16
	HumpbWha	2/13/15	2/12/16
Katoomba	WATE	6/1/97	
Katowice CC	AfricAdv	10/4/13	10/3/15
Keelung NMMST	G3DNW	1/1/15	12/31/15
	TTA	1/1/15	12/31/15
Killeen	DPTP	5/12	5/16
Krakow CC	AfricAdv	10/4/13	10/3/15
KSC 1	JTS	2/27/15	2/27/16
Kuwait SCK	G3DNW	10/3/14	1/2/16
	JMCSO	7/17/15	1/17/16
	Kenya	9/22/15	3/22/16
	TOTIA	11/18/14	1/6/16
Las Palmas	JTS	5/30/15	5/30/16
Lehi	DSC	1/16/15	1/15/16
	JMCSO	8/7/15	4/7/16
Leon Exp	JTTSP	6/1/15	11/30/15
	MOTUW	12/1/14	11/30/15
Lodz CC	AfricAdv	10/4/13	10/3/15
London BFI	Bugs	9/1/14	1/31/16
	D-Day	5/8/15	
	JTM		1/31/16
London SM	FOTB	9/6/13	1/31/16
	HidUniv	10/18/13	11/29/15
Los Angeles CSC	HumpbWha	7/3/15	7/2/16
	JTS	10/29/15	10/29/16
Louisville KSC	AirRacer	1/1/15	12/31/15
	DPTP	6/14	7/16
	FOTB	9/30/12	6/30/16
	G3DNW	6/18/15	6/17/16
	Jerusale	1/20/14	1/18/16
	JTS	4/3/15	4/30/16
	LastReef	2/8/14	6/30/16
	TOTIA	11/28/13	6/30/16
Lubbock SS	DPTP	1/14	12/15
	HumpbWha	2/13/15	2/12/16
	WOTA	**11/13/15**	**11/30/16**
Lucerne	G3DNW	6/5/14	6/4/16
	Kenya	1/1/15	12/31/15
	MOTN	2/3/15	12/31/15
	RME	10/4/12	12/31/15
	TTA	5/8/15	12/31/15
McMinnville	FightPil	3/23/12	7/1/16
	LOF	3/23/12	6/15/16
	Rescue	**6/1/12**	**12/31/16**
Melbourne MV	JTS	3/12/15	6/30/16
	RME	3/26/15	3/26/16
	TinyGian	9/17/15	9/30/16
	TOTIA	6/7/13	3/31/16
Memphis Pink	FOTB	3/1/14	5/23/16
	HidUniv	1/10/15	10/31/15
	HumpbWha	3/7/15	3/7/16
	TA	3/8/14	6/30/16
	WWDPP3D	5/21/15	6/30/16
Mexicali	GCA	5/21/15	5/20/16
	GWS	6/26/15	3/31/16
Mexico City Pap	G3DNW	3/27/15	3/26/16
	Kenya	**11/13/15**	**6/1/16**
	MOTUW	11/15/14	
Milwaukee	JMCSO	6/12/15	6/12/16
Monterrey Pap	**GCA**	**11/1/15**	**2/28/16**
Montreal SC	Jerusale	10/10/14	10/9/15
	JMCSO	4/3/15	12/31/15
	PTJH	12/22/14	12/21/15
Moscow BFC	G3DNW	10/6/14	10/31/16
Nagasaki SM	Penguins	9/1/15	11/30/15
New Delhi ICC	ND		
New Orleans	G3DNW	5/22/15	2/1/16
	GWS	**10/6/15**	**6/30/16**
	HumpbWha	3/6/15	3/5/16
	JTS	**10/6/15**	**10/31/16**
New York AMNH	**JMCSO**	**7/31/15**	**1/6/16**
Niagara Can DCI	Niagara	7/1/86	
Niagara NY DCI	Niagara	5/1/07	
Norwalk MA	FOTB	5/22/15	10/7/16
	HumpbWha	2/13/15	5/12/16
	JTTSP	7/1/14	10/8/15
Nuremberg	FOTB	11/19/14	11/19/15
	G3DNW	10/15/14	10/14/15
	HumpbWha	4/30/15	4/29/16
	TOTIA	11/19/14	11/30/15
Omaha Zoo	G3DNW	8/1/15	6/30/16
	HumpbWha	3/15/15	2/28/16
	JTTSP	11/2/14	11/1/15
	RME	11/1/13	11/26/15
Orlando SC	DSC	1/16/15	1/15/16
	FOTB	3/1/14	6/30/16
	G3DNW	7/5/14	1/4/16
	HidUniv	6/13/14	4/2/16
	HumpbWha	2/13/15	2/12/16
	JTS	7/2/15	12/31/16
Oulu	APE	5/2/15	11/1/15
Paris Geo	D-Day	4/2/14	12/31/15
	HidUniv	10/3/14	10/2/15
	HumpbWha	7/7/15	7/6/16
	JTTSP	5/16/14	11/30/15
	TTA	**10/6/15**	**1/31/16**
Parker	Kenya	12/7/14	12/31/15
	TinyGian	6/28/15	1/31/16
Penrith	Rheged	7/1/00	
Pensacola NAM	D-Day	10/1/14	12/31/15
	FightPil	6/8/11	7/16
	JTS	4/1/15	3/31/16
	MOF	11/8/96	
Peoria RM	D-Day	5/23/15	
	MOTUW	1/17/15	1/16/16
	TinyGian	9/1/14	11/30/15
	WWDPP3D	2/1/15	5/31/16
Philadelphia FI	**Everest**	**9/15/15**	**11/30/15**
	HumpbWha	6/20/15	6/19/16
	Jerusale	1/5/15	1/1/16
	JTS	6/20/15	6/20/16
	WWDPP3D	7/1/14	12/31/15
Phoenix ASC	D-Day	5/22/15	
	TOTIA	8/20/15	8/31/16
Pittsburgh CSC	**Animalop**	**1/1/10**	
	CRA	**10/1/15**	**7/1/16**
	D-Day	5/22/15	
	FOTB	3/15/13	6/30/16
	JGWC	**11/1/15**	**11/30/15**
	RME	11/26/14	11/25/16
	TOTIA	1/1/15	1/31/16
Poitiers Imax 3D	D-Day	6/6/15	1/1/16
Port of Spain	FON	10/15/14	10/15/15
	HumpbWha	3/12/15	3/11/16
Portland OMSI	DinoAliv	5/23/14	5/30/16
	DSC	1/16/15	1/15/16
	FOTB	1/7/15	6/30/16
	JMCSO	2/20/15	12/31/15
	JTS	3/20/15	3/20/16
	WWDPP3D	8/22/14	8/31/16
Poznan CC	AfricAdv	10/4/13	10/3/15
Prague CC	G3DNW	5/22/14	5/21/16
Puebla	JMCSO	4/23/15	4/26/16
Quebec II	DSC	1/23/15	1/15/16
Raleigh	Bugs	7/5/14	6/30/16
	D-Day	5/23/14	1/30/16
	DSC	1/16/15	1/15/16
	FOTB	10/19/12	6/30/16
	HidUniv	11/7/14	11/6/15
	HumpbWha	3/20/15	4/23/16
	IOLM	4/4/14	
	TinyGian	9/19/15	9/30/16
Regina	D-Day	11/11/15	
	JTTSP	10/3/14	10/2/15
	TTA	5/18/15	12/31/15
Richmond SMV	GWS	3/15/14	3/15/16
	HumpbWha	3/14/15	2/12/16
Rochester MSC	LivingSe	7/1/15	6/30/16
Sacramento Imx	FOTB	8/13/13	6/30/16
	GWS	2/20/15	2/29/16
	Jerusale	9/15/14	10/31/15
Saint Augustine	DSC	1/16/15	1/15/16
	FOTB	1/18/13	12/31/15
	G3DNW	4/1/15	3/31/16
	GWS	**8/9/13**	**9/8/16**
	HidUniv	1/5/15	1/4/16
	HumpbWha	2/13/15	2/12/16
Saint Félicien	TOTIA	5/1/14	5/31/16
Saint Louis SC	HumpbWha	2/13/15	2/12/16
	JTS	3/13/15	3/16/16
	RME	6/1/13	
Saint Paul SMM	GWS	2/20/15	2/29/16
	HumpbWha	**10/9/15**	**10/8/16**
Salt Lake City Clark	HumpbWha	2/13/15	2/12/16
	IOLM	4/4/14	4/29/16
	Jerusale	**11/20/15**	**12/31/15**
	JTS	**5/15/15**	**4/28/16**
	LastReef	**10/9/15**	**8/31/16**
	LBC	**11/20/15**	**12/31/15**
	PTJH	10/10/14	10/9/15
San Antonio 2D AMC	Alamo		
San Antonio 3D AMC	FOTB	5/15/15	5/14/16
San Diego NHM	TinyGian	3/20/15	11/30/15
	WWDPP3D	12/1/14	12/31/15
San Diego RHF	**AIWC**	**9/30/15**	**10/31/15**
	FOTB	10/12/12	9/30/16
	HumpbWha	2/13/15	2/12/16
	JMCSO	**7/1/15**	**2/1/16**
	JTS	3/27/15	
	Mummies	6/1/14	12/31/15
San Jose Tech	FOTB	2/9/13	6/30/16
	HumpbWha	2/13/15	2/12/16
	Jerusale	3/27/15	6/30/16
	RME	10/1/13	
San Simeon DCI	HCBTD	8/17/96	
Seattle PSC 1	GWS	9/19/14	9/19/16
	TinyGian	**9/12/15**	**9/12/16**
	WM	5/29/15	5/28/16
Seattle PSC 2	FightPil	6/14/13	6/14/16
	HumpbWha	4/27/15	5/15/16
	RME	10/14/11	
Shanghai Dome STM	G3DNW	12/31/14	12/30/15
Shreveport	JTTSP	10/3/14	10/2/15
Singapore DC	TinyGian	6/1/15	1/31/16
Singapore SC	GWS	11/1/14	10/31/15
Sinsheim	**GCA**	**10/31/09**	**11/30/15**
	HumpbWha	5/21/15	5/20/16
	TTA	**5/1/15**	**11/30/15**
Sioux Falls	DPTP	4/14	12/15
	GWS	1/30/15	6/30/16
	LastReef	1/30/15	6/30/16
	TA	4/9/14	12/31/15
	WWDPP3D	**9/25/15**	**9/30/16**
Speyer Dome	**Dolphins**		**11/30/15**
	MOF	1/1/15	10/31/15
Spokane RP	JTTSP	5/24/15	9/30/16

Theater	Film	Open	Close
Stockholm	JTTSP	2/14/14	12/31/15
Sudbury	**HumpbWha**	**9/24/15**	**10/6/16**
	PTJH	10/9/14	10/8/15
	TOTIA	2/1/15	2/29/16
Sydney WBS	HumpbWha	4/23/15	4/2/16
Syracuse MOST	**FOTB**	**7/4/15**	**7/3/16**
	GCA	4/4/15	4/3/16
Taichung NMNS	FOTB	7/1/15	6/30/16
Taipei AM	**APE**	**4/1/15**	**4/1/16**
Tallahassee CLC	D-Day	6/6/15	6/30/16
	FOTB	1/18/13	6/30/16
	GWS	6/15/13	6/30/16
	HidUniv	**2/14/14**	**11/30/15**
	HumpbWha	2/20/15	2/20/16
	Jerusale	11/15/14	11/13/15
	JMCSO	8/14/15	8/14/16
	LastReef	1/17/14	6/30/16
	TinyGian	12/12/14	12/31/15
	TTA	10/21/14	12/31/15

Theater	Film	Open	Close
	WWDPP3D	4/1/15	4/30/16
Tampa MOSI	JTS	5/22/15	5/21/16
	MOTUW	11/21/14	11/20/15
Thessaloniki	Bugs	10/7/14	10/6/15
Tijuana	Dragons	7/17/15	1/16/16
	G3DNW	10/25/14	10/24/15
	MOTUW	2/13/15	2/12/16
Tokyo TSC	G3DNW	7/18/15	11/17/15
Toronto OSC	HumpbWha	5/15/15	5/14/16
Valencia Spn	FOTB	7/1/15	6/30/16
	HidUniv	4/1/14	6/30/16
Vancouver TWS	Bugs	3/11/06	6/30/16
	FOTB	6/16/13	6/30/16
	HidUniv	10/11/14	10/10/15
	HumpbWha	**10/9/15**	**10/8/16**
Victoria DCI	FOTB	4/5/13	6/30/16
	G3DNW	9/14/15	1/21/16
	GF	5/15/15	10/31/15
	HumpbWha	6/19/15	6/18/16

Theater	Film	Open	Close
Victoria DCI I	GWS	2/13/15	2/29/16
	JTS	2/13/15	2/13/16
	RME	6/28/13	
Virginia Beach AMSC	DSC	1/16/15	1/15/16
	GWS	5/29/14	6/30/16
	HumpbWha	9/8/15	9/7/16
	JMCSO	6/16/15	6/13/16
	WWDPP3D	6/30/15	6/30/16
Vulcania	Vulcania	2/22/02	
Warsaw CC	AfricAdv	10/4/13	10/3/15
Washington NASM	D-Day	5/23/14	5/2/16
	Hubble3D	1/15	12/15
	JTS	3/6/15	
	ToFly	7/1/76	
Washington NMNH	DinoAliv	5/15/15	5/31/16
	FOTB	10/5/12	1/13/16
	JMCSO	3/20/15	3/20/16
Yellowstone	Yell	5/1/14	12/31/16
Zion	ZionCany	7/1/08	

Key to Film Abbreviations

Film	Title	Year	Dist	
AfricAdv	African Adventure 3D	2007	3D	nWP
AirRacer	Air Racers 3D: Forces of Flight	2012	3D	3DED
AIWC	Adventures in Wild California	2000		MFF
Alamo	Alamo: The Price of Freedom	1988		MFF
Amazon	Amazon	1997		MFF
Animalop	Animalopolis	2008	3D	K2
APE	Antarctica's Penguin Emperors 3D	2014	3D	K2
Arabia3D	Arabia 3D	2010	3D	MFF
Bugs	Bugs!	2003	3D	SKF
CRA	Coral Reef Adventure	2003		MFF
CV	Cosmic Voyage	1996		IMAX
D-Day	D-Day: Normandy 1944	2014	3D	3DED
DIA	Dream is Alive, The	1985		IMAX
DinoAliv	Dinosaurs Alive	2007	3D	GSF
Dolphins	Dolphins	2000		MFF
DPTP	Dinosaur Passage to Pangaea	2011	3D	CGI
Dragons	Dragons: Real Myths and Unreal Creatures	2013	3D	B&D
DSC	Deepsea Challenge 3D	2015	3D	NGD
Everest	Everest	1998		MFF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2
FON	Forces of Nature	2004		NGD
FOTB	Flight of the Butterflies	2012	3D	SKF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP
GC	Grand Canyon: The Hidden Secrets	1985		NGD
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF
GF	Gold Fever	1999		SKF
Greece	Greece: Secrets of the Past	2006		MFF
GWS	Great White Shark	2013	3D	GSF
HCBTD	Hearst Castle: Building the Dream	1996		NGD
HidUniv	Hidden Universe	2013	3D	MFF
HOTB	Hurricane on the Bayou	2006		MFF
Hubble3D	Hubble 3D	2010	3D	IMAX
HumpbWha	Humpback Whales	2015	3D	MFF
IOLM	Island of Lemurs: Madagascar	2014	3D	IMAX
Jerusale	Jerusalem	2013	3D	NGD
JGWC	Jane Goodall's Wild Chimpanzees	2002		MFF
JIAC	Journey into Amazing Caves	2001		MFF
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED
JTM	Journey to Mecca	2009		SKF
JTS	Journey to Space	2015	3D	K2
JTTSP	Journey to the South Pacific	2013	3D	MFF
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED
LastReef	Last Reef, The	2012	3D	GSF
LBC	Light Before Christmas, The	2008		CGI
LivingSe	Living Sea, The	1994		MFF
LOF	Legends of Flight	2010	3D	K2
MOF	Magic of Flight, The	1997		MFF
MOTN	Mystery of the Nile	2005		MFF
MOTUW	Mysteries of the Unseen World	2013	3D	NGD
MTTM	Molecules to the Max	2009	3D	SKF
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF
ND	Neelkanth Darshan	2005		unk

Film	Title	Year	Dist	
Niagara	Niagara: Miracles, Myths, and Magic	1987		NGD
OO	Ocean Oasis	2000		GSF
Ozarks	Ozarks: Legacy and Legend	1993		IMAX
Penguins	Penguins 3D	2013	3D	nWP
PTJH	Pandas: The Journey Home	2014	3D	NGD
Pulse	Pulse: A Stomp Odyssey	2002		GSF
RATW	Ride Around the World	2006		GSF
Rescue	Rescue 3D	2011	3D	K2
Rheged	Rheged: The Lost Kingdom	2000		unk
RME	Rocky Mountain Express	2011		SLC
SpacJunk	Space Junk	2012	3D	K2
TA	Tornado Alley	2011	3D	GSF
TinyGian	Tiny Giants 3D	2014	3D	GSF
ToFly	To Fly!	1976		MFF
TOTIA	Titans of the Ice Age	2013	3D	GSF
TTA	To the Arctic	2012	3D	IMAX
VanGogh	Van Gogh: Brush with Genius	2009		MFF
Vulcania	Vulcania	2002		unk
WATE	Wild Australia: The Edge	1997		MSI
WildAfri	Wild Africa 3D	2015	3D	GSF
WM	Watermelon Magic	2013	3D	B&D
WOTA	Wonders of the Arctic	2014	3D	GSF
WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D	GSF
Yell	Yellowstone	1994		NGD
ZionCany	Zion Canyon	1994		K2

Oct.-Nov. 2015 Bookings Count

#	Film	#	Film	#	Film	#	Film
49	HumpbWha	7	TTA	2	MOF	1	LBC
37	FOTB	7	WOTA	2	MOTN	1	LOF
34	JTS	6	Bugs	2	Niagara	1	MTTM
30	G3DNW	5	AfricAdv	2	Rescue	1	Mummies
23	JMCSO	5	Everest	2	SpacJunk	1	ND
20	D-Day	4	Dolphins	2	WildAfri	1	OO
18	GWS	4	DPTP	2	WM	1	Ozarks
16	TOTIA	4	Kenya	1	AIWC	1	Penguins
15	TinyGian	4	TA	1	Alamo	1	Pulse
14	Jerusale	3	AirRacer	1	Amazon	1	RATW
14	WWDPP3D	3	CRA	1	Arabia3D	1	Rheged
13	RME	3	DinoAliv	1	CV	1	ToFly
12	HidUniv	3	JIAC	1	DIA	1	VanGogh
11	JTTSP	2	Animalop	1	FON	1	Vulcania
9	DSC	2	APE	1	GC	1	WATE
8	MOTUW	2	Dragons	1	GF	1	Yell
8	PTJH	2	Greece	1	HCBTD	1	ZionCany
7	FightPil	2	IOLM	1	HOTB		
7	GCA	2	JTM	1	Hubble3D		
7	LastReef	2	LivingSe	1	JGWC		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Distribution Ltd. **3DED**
Ibex House 61-65 Baker Street
Weybridge, Surrey KT13 8AH UNITED KINGDOM
Tel: +44 20-7681-2357
Fax: +44 20-7681-2357
www.3DEfilms.com

Afterglow Studios
527 Marquette Ave. #2500
Minneapolis, MN 55402 USA
www.afterglowstudios.com

AMC Loews Lincoln Square 13 & IMAX
1998 Broadway
New York, NY 10023 USA
Tel: 212-336-5000
Fax: 212-833-6283
www.amctheatres.com/

AMC Metreon 16 & IMAX
101 Fourth St
San Francisco, CA 94103 USA
Tel: 415-369-6210
www.amctheatres.com/

AMC Universal Citywalk Stadium 19 & IMAX
100 Universal City Plaza
Universal City, CA 91608 USA
Tel: 818-760-8100
www.amctheatres.com/

Atlantic Productions
Brook Green House
4 Rowan Road, Hammersmith
London, W6 7DU UNITED KINGDOM
Tel: +44 20 8735 9300
Fax: +44 20 8735 9333
www.atlanticproductions.co.uk

Barco NV
10 rue de Dampierre
Senlisse, 78720 FRANCE
Tel: +33 1 30 47 56 38
Fax: +33 1 30 47 56 39
www.edutainment.barco.com

BBC Earth
Media Centre, 201 Wood Lane
2nd Floor, MC2C6
London, W12 7TQ UNITED KINGDOM
http://bbcearth.com/

BIG & Digital **B&D**
2900 Sunridge Heights Pkwy., #1218
Henderson, NV 89052 USA
Tel: 502-212-1559
http://biganddigital.com/

Big Films, Inc. **BFI**
1066 Boucher Crescent
Manotick, ON K4M 1B3 CANADA
Tel: 613-692-9856
Fax: 613-692-9857
www.bigfilms.ca

Blaze Digital Cinema Works
1771 Post Road East, #164
Westport, CT 06880 USA
Tel: 203-292-5745
Fax: 203-404-4998
http://blazedigitalcinema.com/

Challenger Learning Center
200 South Duval Street
Tallahassee, FL 32301 USA
Tel: 850-645-7788
Fax: 850-645-7784
www.challengertlh.com/

Christie Digital Systems USA, Inc.
10550 Camden Drive
Cypress, CA 90630 USA
Tel: 714-236-8610
Fax: 714-229-7128
www.christiedigital.com

Cinema Group, Inc. **CGI**
464 S. Ranch Drive
Alpine, UT 84004 USA
Tel: 801-772-0860

Cineworld Sheffield & IMAX
Valley Centertainment, Broughton Lane
Sheffield, S9 2EP UNITED KINGDOM
Tel: +44 871 200 2000
www.cineworld.co.uk/

Columbia Pictures **COL**
10202 W. Washington Blvd.
Culver City, CA 90232 USA
www.sonypictures.com/

Cosmic Picture
270 Lafayette Street, Suite 710
New York, NY 10012 USA
Tel: 917-322-9609
www.cosmicpicture.com

Cross Media International
440 California Avenue, Building Two
San Francisco, CA 94130 USA
Tel: 415-869-8664
www.crossmediainternational.com/

D3D Cinema
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.d3dcinema.com/

December Media
Level 1, 462 City Rd
South Melbourne, Victoria 3205 AUSTRALIA
Tel: +61-3-9699 8911
Fax: +61-3-9699-8611
www.decembermedia.com.au

Denver Museum of Nature and Science
2001 Colorado Boulevard
Denver, CO 80205-5732 USA
Tel: 303-322-7009
Fax: 303-370-6044
www.dmns.org/

Dolby Laboratories
100 Potrero Ave
San Francisco, CA 94103-4813 USA
Tel: 415-558-0200
Fax: 415-863-1373
www.dolby.com

Ecocine Verdon **EV**
Avenue Pierre Brossolette
Gréoux-les-Bains, 04800 FRANCE
Tel: +44 04 92 79 82 18
http://ecocine.fr/

Empire Leicester Square IMAX
5-6 Leicester Square
London, WC2H 7NA UNITED KINGDOM
Tel: +44-8 714 714 714
www.empirecinemas.co.uk/

Euromax
PO Box 61667
Hague, NL-2506 JK NETHERLANDS
Tel: +31-70-4168216
Fax: +31-70-3524280
www.euromax.org

Evans & Sutherland
770 Komas Drive
Salt Lake City, UT 84108-1229 USA
Tel: 801-588-1000
Fax: 801-588-4500
www.es.com

Evergreen Aviation Museum
500 NE Capt. Michael King Smith Way
McMinnville, OR 97128 USA
Tel: 503-434-4121
Fax: 503-434-4188
www.sprucegoose.org

Foxfire Interactive Corporation
500 East Washington St, Suite 30
North Attleboro, MA 02760 USA
Tel: 508-699-6650
Fax: 508-699-6651
www.foxfireinteractive.com

Giant Screen Cinema Association
624 Holly Springs Road Suite 243
Holly Springs, NC 27540 USA
Tel: 919-346-1123
www.giantscreencinema.com

Giant Screen Films **GSF**
990 Grove St., Suite 200
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.gsfilms.com

Helifilms, Ltd. **HFL**
PO Box 23498, Docklands
Melbourne, VIC 8012 AUSTRALIA
Tel: +61 3 9645 2394
Fax: +61 3 9646 5446
www.helifilms.com/

Imax Corporation **IMAX**
2525 Speakman Drive
Mississauga, ON L5K 1B1 CANADA
Tel: 905-403-6500
Fax: 905-403-6450
www.imax.com

IMAX Theatre Darling Harbour
31 Wheat Road
Darling Harbour
Sydney, NSW 2000 AUSTRALIA
Tel: +61-2-9219 0300
Fax: +61-2-9211 5166
www.imax.com.au

IMAX Theatre Melbourne
Rathdowne Street-Carlton Gardens
GPO Box 666E
Melbourne, Victoria 3053 AUSTRALIA
Tel: +61-3-9656-8633
Fax: +61-3-9663-5554
www.imaxmelbourne.com.au/

Indiana State Museum
650 W. Washington St.
Indianapolis, IN 46204 USA
Tel: 317-233-4629
Fax: 317-233-2438
www.inwhiteriver.com

Jackson Hole Wildlife Film Festival
240 S. Glenwood, Suite 112
PO Box 3940
Jackson Hole, WY 83001 USA
Tel: 307-733-7016
Fax: 307-733-7376
www.jhfestival.org

Joey Shanks Productions
311 Damascus Church Rd.
Chapel Hill, NC 27516 USA
www.moviemagicnow.com/

K2 Communications **K2**
880 Apollo Street, Suite 239
El Segundo, CA 90245 USA
Tel: 310-524-9100
Fax: 310-524-1540
www.k2communications.com/

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Industriestr. 20 a
Germering, 82110 GERMANY
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GSCA releases P3W and DIGSS 1.2

The **Giant Screen Cinema Association** has released the first version of its **Production and Post-Production Workflow** (P3W) guidelines and the latest version of the **Digital Immersive Giant Screen Specifications** (DIGSS). The former document sets forth the collected experience of GS filmmakers as a guide for newcomers to the industry, highlighting the unique techniques that have been developed and refined over four decades of GS filmmaking, as compared to conventional film and television production.

DIGSS 1.2 is the latest update to the specifications for image and sound quality in giant-screen theaters, and makes relatively modest changes to several specifications in the DIGSS 1.1 document issued last year.

The documents are the work of members of the GSCA's Technical Committee. (Full disclosure: *LFX* editor **James Hyder** served as copy editor for both.)

Both are available in PDF format at the GSCA Web site (giantscreencinema.com), although P3W is only available to GSCA members. Interactive online versions are expected to be posted soon.

Jackson Hole Festival winners

The following films that were released to GS theaters won awards at the 2015 **Jackson Hole Wildlife Film Festival**.

David Attenborough's Natural History Museum Alive 3D **(Colossus Productions***),* Best Hosted or Presenter-led Program, Best Interactive Media, and Best Original Musical Score.

Tiny Giants 3D **(BBC Earth)**, Best Immersive Program.

The Walk stumbles in IMAX

In September, **Imax Corporation** experimented with IMAX-only early releases of two Hollywood films, ***Everest*** and ***The Walk***. The former opened in North America on 545 IMAX and other PLF screens a full week before its wide conventional release. Two weeks later, the latter had a ten-day IMAX exclusive.

However, the outcomes for the two were not similar. *Everest* earned $10 million in its opening week, a per-screen average of $18,422; *The Walk* took in less than $450,000 in 448 theaters in its IMAX-only window, a dismal per-screen of only $943.

In the five weeks since it opened, *Everest* has grossed more than $168 million worldwide, while *The Walk*'s global take is less than $30 million in about three weeks. Although its budget was a modest $35 million, it is expected to be a significant write-off for **TriStar** and **Sony**.

Robert Zemeckis' The Walk.

Columbia Pictures

Although *The Walk's* general lack of success provides a justification for its poor showing in IMAX, the exclusive IMAX window certainly didn't do much to help the film, either. It's possible that a number of potential IMAX ticket buyers had just been to see *Everest* in IMAX and didn't care to shell out the premium price twice in as many weeks. It could also be that many IMAX fanboys went instead to see ***The Martian***, which was not available in IMAX, and opened three days into *The Walk*'s IMAX window. The **Matt Damon** sci-fi thriller is the big hit of October, with a worldwide gross of over $330 million in less than three weeks.

As if to highlight the opportunity it missed, Imax has announced that a hastily prepared DMR version of *The Martian* will play in IMAX 3D theaters for one week, starting on Oct. 30, in North America, China, and other international territories. Domestically it will step on the last week of ***Crimson Peak***, which opened on Oct. 16, and be pulled before the newest James Bond episode, ***Spectre***, opens on Nov. 6.

Foster: Imax to make more films

At the 2015 **Media, Communications, and Entertainment Conference** in Los Angeles in September, **Imax Entertainment** CEO **Greg Foster** said that the company will be creating its own content for multiplex theaters in the near future to fill gaps in the Hollywood release schedule. Pointing out that there were "no blockbuster movies released in August" or early September, he told analysts that "We want to provide the very best premium entertainment 52 weeks a year, and if creating it ourselves is the best way to do it, we're going to be excited about taking that step."

Foster was not referring to the **IMAX Original Film Fund** launched last year, which will focus on non-fiction films primarily intended for institutional IMAX theaters. (*See the interview with Foster, LFX May-June 2014.*) To date, no films supported by the fund have been released. The first is expected to be **Terence Malick**'s ***Voyage of Time***, set for release in the fall of 2016.

The new multiplex content could take the form of original productions, "the highest risk" option, Foster said; or partnerships with filmmakers and studios, capitalizing on its long-standing collaborations with directors like **Christopher Nolan** or others; or alternate programming, like the repurposed ***Game of Thrones*** episodes it programmed in a slow period earlier this year. **AMC**'s ***The Walking Dead*** was mentioned as a possibility.